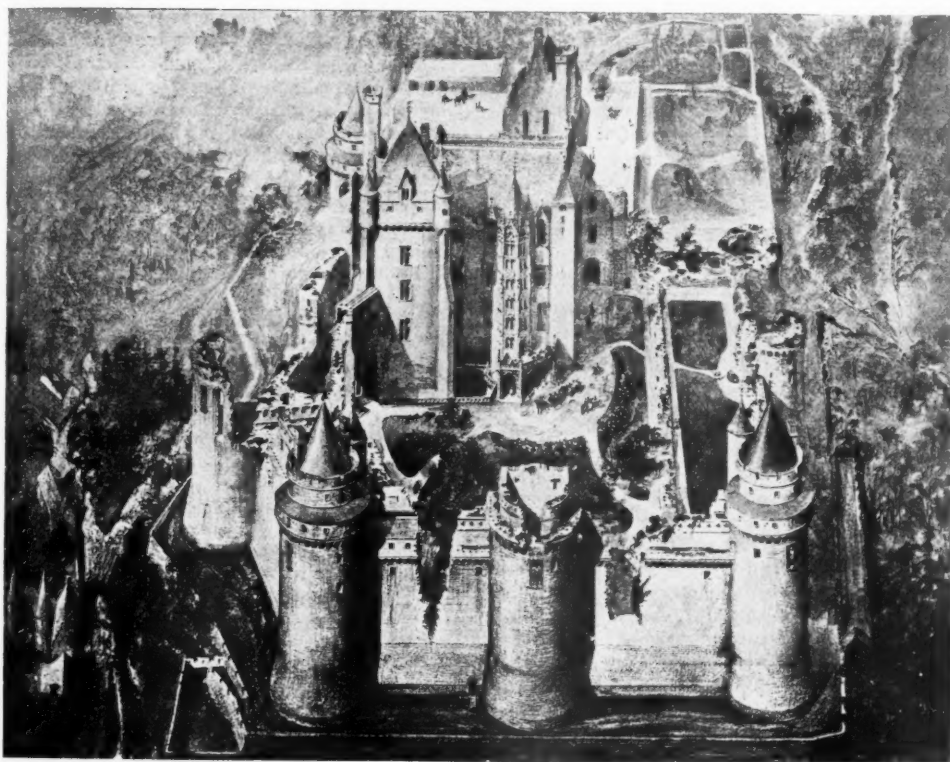


EUGENE EMMANUEL VIOULET-LE-DUC (*Royal Gold Medallist 1864*):  
SOME PERSONAL REMINISCENCES AND APPRECIATIONS.

By the Rev. G. H. WEST, D.D. [*Hon. A.*],  
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CHATEAU DE PIERREFONDS.

From De Baudot & Roussel's *Dessins Inédits de Viollet-le-Duc*.

M. ANTHYME ST. PAUL begins his severely critical study of the work of Viollet-le-Duc (published in 1881) by saying that he does not intend to give an account of the man, or of his life, because some time must be allowed for ardent enthusiasms or unjust hatreds to cool down before a fair biography could be written. This need was thoroughly well supplied by Monsieur Paul Gout, the present chief architect of the *Monuments Historiques*, in his work entitled *Viollet-le-Duc: Sa Vie, son Œuvre, sa Doctrine*,\* which appeared just as the War broke out and which, but for that, would have been noticed before this in these pages. It is a good book, fair in tone, temperate in expression, clear in statement. It is divided into two

parts, each containing four chapters. The first, "The Man," gives his life, artistic education and professional career; the second, "The Work," looks at and criticises him as the writer, the artist, the man of science, and the citizen, and brings out very clearly how remarkable he was in all those respects. As a writer his style corresponds thoroughly to his own definition of what style should be, quoted by M. Gout (p. 80). It was extremely simple and clear and somewhat dry because he always went straight to the point and never wasted a word. As a writer, a draughtsman and an architect, he was already known as being at the head of his profession, but M. Gout lays great stress on a side of his character but little known in this country—his intense patriotism, and readiness to help in public matters, and on the fact that it was in them that he really wore himself out

\* Published by Edouard Champion: Paris, 5 Quai Malaquais, 1914.

before his time. The illustrations, taken partly from the *Dictionary*, are extremely well produced, and some from his watercolours, especially the Theatre of Taormina and its restoration, really remarkable. The fine portrait which forms the frontispiece does not do more than justice to the noble expression of the beautiful features. It only remains to add that M. Gout's own style in its straightforward clearness is worthy of its subject. The only defect of the book is one for which its author is in no way responsible: that he appears never to have known personally the man of real genius to whose memory his book is a not unworthy tribute. As I am probably the only Englishman now alive who studied under him, I shall, I think, be pardoned if in noticing the book I add a few personal reminiscences and appreciations.

Viollet-le-Duc was a born rebel, one for whom throughout life

"The world is out of joint,"

one of those of whom George Herbert says:

"Active and stirring spirits live alone;  
Write on the others—Here lies such an one."

This aspect of him is shown in a pathetic reminiscence of himself as a boy of 12, written in his diary when he was 19. We see him at school, sitting dreaming in a corner of the playground with an unread book in his hand, refusing to join in the games of his companions, turning his back on those who jeered, crying when sympathy was shown by others, furious in himself when "one of those men who pretend to educate children" said, "Go and do something, you have no courage, no energy." The child is father of the man—the "petit incompris" became the man always "la rage au cœur et le chagrin dans l'âme," who died in harness "un vieux cheval surmené," having lost hope in this world, and having none in the other, directing that he should be buried "without the assistance of a minister of any religion."

Could there be a sadder memory for those who knew and loved him for what he really was—an artist of marvellous genius, a man true all through, warm-hearted, and at his best a humorous and joyous companion, always ready to help others, especially the young, caring above all things for the future of his art, and of his beloved country, France? Much of the "chagrin" of his life arose from his never having realised that no one of us, not even the youngest, is always infallible, nor others always wrong. Even at 18 he shows absolute confidence in himself. "I am destined to cut my own road through the rock, I never could follow that which others have made." Yet this self-confidence was not conceit, but the result of a spirit of logical analysis which made him submit everything he said or heard or did to the severe control of his reason. In 1830, when he was 16, the carefully thought out way in which he built a barricade in front of his parents' house made his the model for the others in the neighbouring streets.

At this age he entered the atelier of Achille Leclerc,

and shortly after travelled with his uncle Delescluse, himself an artist, through part of France. From the volcanic region of the Puy-de-Dôme he gained the fondness for geology which inspired his book on Mont Blanc and nearly led to his death in 1870, when, having fallen into a crevasse, he cut the rope in order that his one guide might fetch help. A twist in the ice seated him on a ledge, and, as he told me, "I knew if I went to sleep I should die, so I kept myself awake for two and a half hours by studying and sketching the formation of the ice." A good deal of the man's character is there.\*

It was this readiness of resource in difficult circumstances, this analytical power and marvellous draughtsmanship, which, in 1840, made his friend, Prosper Mérimée, take him into the Commission des Monuments Historiques and entrust him with the immediate restoration of the Abbey of Vézelay, then in a most alarming and dangerous state.

Before going on to speak of his professional career it will be well to notice the qualities which led to his success.

First comes his marvellous draughtsmanship. His exactness of eye and rapidity of execution were almost incredible, and so natural to him that he could not believe that others were not equally gifted, and in his pamphlets on the teaching of drawing and in the models and system in which he collaborated with the Christian Brothers he takes it too much for granted. The outcome of his efforts, however, was a great improvement in the results of the teaching in the schools of France. How great his own natural talent was appears in a drawing of St. Pierre Coutances, reproduced by M. Gout, and made at the age of 18. It is obviously the work not of a painter but of an architect, rather cold and hard, but absolutely clear and correct, to the minutest detail. It is worth notice that he evidently used a couple of set squares, as did Pugin. In architectural work, and especially if he was using the Camera Lucida, as he usually did, he always thus ruled in the guiding lines faintly to start with. He was never without a pencil in his hand, and whenever I went to show him my work, while criticising it, standing at his desk, he always continued making some little rapid sketch of his own. His rapidity of execution was equally wonderful. At Clermont-Ferrand, between 8 and 11 a.m., he drew six or eight double elephant sheets, giving all the large scale working drawings for the rose window stage of the cathedral façade, including the towers, and plans of each course coloured to show the "pierre dure" (Volvic lava) and "pierre tendre." And while walking he would make rapid sketch notes almost without stopping, of any detail or of curious veins in a block of basalt which caught his eye.

As to visual memory he would tell me to go to sketch or draw to scale this or that column or detail in some

\* F. p. 57, where the whole story is given and one of these sketches reproduced. He cut the rope, he told me, with an English knife which he valued, which he believed he had dropped, but found he had closed and replaced it in his pocket while actually falling, and not afterwards.

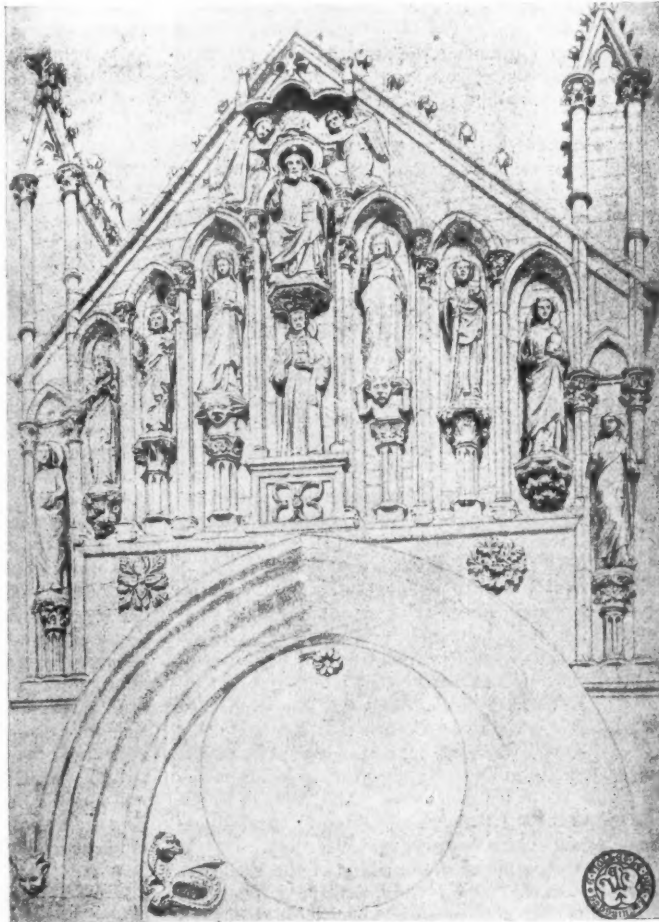
particular church, and criticise it afterwards from his own absolutely accurate memory.

Yet his wonderful facility of drawing and of memory were, I believe, hindrances, not helps, in his own original work as enabling him to make at once a fairly suitable design without being compelled to give to it the careful study and thought which less-gifted mortals have to do.

In six months spent in Sicily he made 223 drawings.\* He was largely helped in getting through this extraordinary amount of work which he accomplished, by the rigid assignment of fixed amounts of time. If anything was not finished at the end of its allotted time it was put aside till the morrow. He began work at 7. At 8 he saw those who had appointments. I had to be there to the minute or found the door shut. He was generally having a cup of tea and a piece of cake and finishing a sketch while he talked to me. At 9 anyone who wanted to see him could come in. At 10 he became inaccessible. As a travelling companion he was charming: the railway journey was nearly always at night. In the afternoons, a short walk, when he made friends with all the cats he met. I remember well a poor little black kitten miaowing on a doorstep whom he picked up, saying, "Pauvre petit, si jeune et tant de chagrin," and carried a long way till he had soothed its sorrow. But visiting unfinished buildings with him was not all joy. Two nightmare remembrances still haunt me at times—one, going up the inside of the spires at Moulins on a corbelled out staircase which had not received its balustrade; the other, trotting after him from joist to joist in the semi-obscurity of the roofs of Pierrefonds with bright sunshine streaming in on the floors below us. It is not necessary to go into the history of his dispute with the Academy and the Ecole des Beaux-Arts, nor into that of the unhappy result of his lectures to the latter, which had to be abandoned owing to the opposition of the students.†

As usual, there were faults on both sides. Viollet-

le-Duc made himself the apostle of absolute reason and the severest logic in the whole building art. Beauty of design must be merely the natural result of their application. The programme must be carried out simply and in the most practical way possible, using the necessary materials strictly in accord with their nature. All this is perfectly true, but Viollet-le-



ST. PÈRE-SOUS-VÉZELAY.  
From a drawing by E. E. Viollet-le-Duc in De Baudot & Roussel's *Dessins Inédits de Viollet-le-Duc*.

Duc often stated it too crudely and did not allow that there should be any beauty of design or decorative effect which was not the direct result of the structure. He was a true artist, yet even in his own original work the result of the rigid application of this principle was a certain bareness and hardness which in the hands of others less gifted would have become as lacking in inspiration as a piece of mere engineering, as wearisome as the pomposity of Versailles or the monotonous

\* An amusing account of this trip is given in *Lettres sur la Sicile* (1860), and the description of how the Carabinieri who formed his escort by day went out as brigands by night is particularly good.

† The substance of these lectures was published by him later as *Entretiens sur l'Architecture* and in a translation by Benjamin Bucknall. 2 vols. Sampson Low. 1875.

solemnity of the Escurial. In the case of Viollet-le-Duc, inspiration and feeling came from his love for and thorough comprehension of Gothic, and his truest self is to be found in such a work as *Pierrefonds*, where he was able to give the reins to his poetic memory of the times he loved. His teaching was always misunderstood, and because he was never tired of urging that Gothic was the national style and inheritance of France and that the principles of the mediæval builders were the right ones—which was quite true—he was accused of trying to make Gothic the national architecture of France, whereas he opposed the idea of copying Gothic detail at least as much as he did that of copying Greek or Roman.

He was more than justified in his criticism of the system of the *Ecole des Beaux-Arts*, by which design and construction were absolutely divorced, the student being set to make designs quite regardless of the possibility of constructing them, and then to study construction as a question of materials and their nature and method of employment quite independently of design. A personal experience may illustrate this. While still articled to E. M. Barry, R.A., I went to Paris and entered one of the most famous of the ateliers connected with the *Ecole*. After more than a year's hard work I found the results most unsatisfactory, so I went with an introduction to Viollet-le-Duc, taking with me a "projet" for a baptistery which I had had set me. Viollet-le-Duc's comment was, "Not bad, but it would not stand five minutes; in fact, it could not be built." Thenceforward, working under his advice and in the atelier of M. de Baudot, in six months I had been taught how to learn.

Before that I used to be told "this window is too large, that column too heavy," plan and design were criticised for their prettiness or symmetry, with no question of the materials which were to be used or of the possibility of their being constructed. In practical matters the English method of education even then was so far superior to the French that Viollet-le-Duc asked me for an account of it, and especially of the work of the Architectural Association, which appears in Volume II. of his *Entretiens*. And, thanks to the A.A. and to the R.I.B.A., English architectural education is far superior now to what it was then.

The best example of the teaching of the *Ecole des Beaux-Arts* at that time, is the Paris Opera. There are many faults even in the design, especially in the heaviness of the attic, the want of a pediment and the great barn of the stage which rises above the whole. The construction, however, is what one would expect from the design having been made first regardless of it. Every stone of the vault of the arched vestibule is hung by an iron rod to a girder above. The wall between the stage and the auditorium, instead of being of iron and concrete, is of hard Burgundy stone, a most costly material and difficult to work and which necessitated an outlay of £160,000 in the foundations from its weight. The iron roofs are thoroughly badly designed and clumsy and the workmanship disgraceful. The square

dome over the staircase is carried by angle irons resting on jumbles of brickwork and wedged up with wood. The auditorium roof is carried by sets of four hollow iron columns, which flew apart at first owing to their different loads and were finally made into square piers by rough brickwork held together by heavy iron bands and angle irons. But the building undoubtedly is characterised by much beauty of detail, thorough appreciation of theatrical effect and great facility of composition.

As a restorer, while fault can be found with some of the alterations which he made, especially at Vézelay and Amiens, yet on the whole he was conservative, and France owes him a vast debt for many treasures which otherwise she would no longer possess. At Notre-Dame, though he destroyed the marble decorations of Louis XIV. and removed much later work and all the paintings, the place of which is by no means taken by his decoration of the Chapels, and the building has been left looking cold and bare, yet he has made it retell its own history in a way it never did before by the insertion of some of the roses of Maurice de Sully and the restoration of two bays of the triforium, with their flying buttresses, to the original design. The central spire shows him at his best, but the sacristy and that at Amiens at his worst. He certainly removed a considerable amount of late work, like the *culs de lampe* at Sens, which was beautiful in itself. How much greater his sympathies were with the constructive than with the decorative side of Gothic is shown by his immense admiration for St. Urbain of Troyes, which, however wonderful as a piece of ingenious and economical construction, is rather an architectural jigsaw puzzle than an inspiring work of art. He would never have been guilty, like Abbadie, of practically destroying buildings like St. Front of Périgueux, the Cathedral of Angoulême and Germigny-des-Prés, or of removing the second choir screen, as was done at Ottery St. Mary, or of other pieces of destruction wrought in England; and many things of which he strongly disapproved are now put down to him, as is the miserable façade of St. Ouen at Rouen by Mr. Porter, whereas it was a job carried through in spite of his protest by the city architect in 1848. Far from this, he preserved much which he might have destroyed. He told me how he prevented the destruction of the grand Romanesque nave of Toulouse Cathedral which the clergy ("rati-chons" he called them) wanted to replace by a nave to correspond with the fifteenth century choir and to have the same axis, the centre of the choir being in line with the north wall of the nave. He was called on to report and said the choir should be destroyed to correspond with the nave; so that ended the matter. At Rouen he wanted to cover up the hideous cast-iron spire by a reproduction of the wooden steeple destroyed by lightning in 1820. He prevented its being finished on the score of its excessive weight in hopes that the Rouen people would become ashamed of it, but they have completed it in copper since he died.

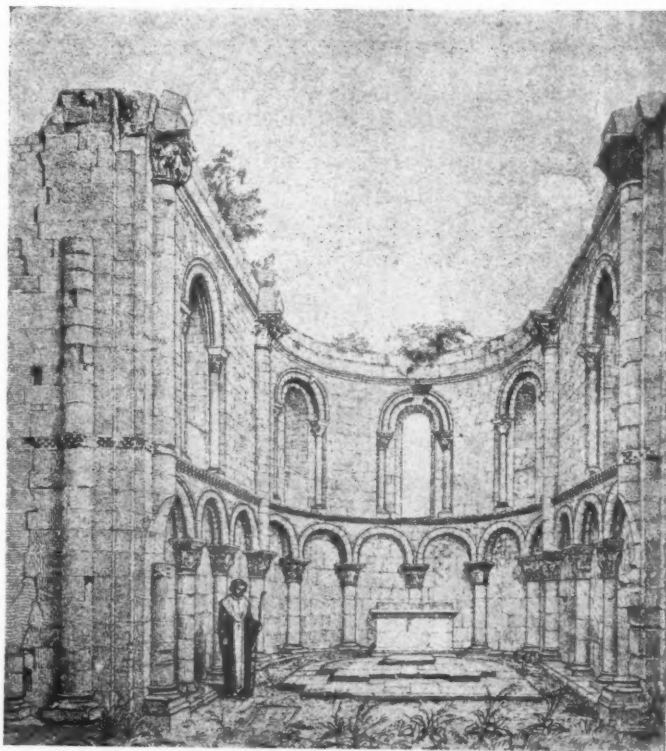
The great work of his life, however, was not so much



the exercise of his profession as the two *Dictionnaires de l'Architecture, et du Mobilier français* (10 volumes, published 1854 to 1868, and 5 volumes, 1858 to 1875). It is most earnestly to be hoped, in the interests of architecture and of archæology, that these two great works will not be forgotten or fall into disuse, as I fear there is danger of their doing.\* In the *Dictionary of Architecture*, to quote M. Gout, "The author, in describing and analysing the buildings with the greatest clearness, gives us the *raison d'être* of the forms, the principles, from which they arose, and the ideas which caused them to be chosen." Even M. Anthyme St. Paul calls it "the most learned, the clearest, and the best illustrated book of all those which have ever been written on architecture." At the same time he is unduly severe on its being in the form of a dictionary, for no continuous treatise could have given the results of the author's life work as he went along, studying each building on the spot, in anything like so clear and readily accessible a form. Neither is it a fair criticism to say that his examples and deductions are drawn too much from the buildings of which he himself had charge, nor to say that different parts of the book are not consistent. That is a defect, but its publication extended over fourteen years and he was always learning. He is undoubtedly uncertain in his delimitation of the architectural regions of France because he only gradually realised how much they overlap, and how much special buildings were the result of seigneurial or monastic influences, a point which could only be made clear by much study of the documents, for which he had little time, and not only of the buildings themselves.

The really serious fault is that on which M. St. Paul lays great stress, and rightly so: the theory that true Gothic was not a development of Romanesque, but that it arose almost suddenly as an invention of guilds of laymen who supplanted the monks as architects; that the great cathedrals were not only contemporaneous, but were the result of an alliance between the secular clergy, headed by the Bishops and the Communes, and directed against the monks and the nobles. There are elements of truth in this theory, which is nowhere stated as a whole, but when that is done its falsity becomes apparent. It would be beyond our limits to enter into it fully and it is not necessary, since M. St. Paul has remorselessly dissected it and pulled it to pieces.†

What led Viollet-le-Duc into this error it is difficult to say. It may have been his strong anti-clerical feelings, which increased with his years. These feelings were, I believe, the simple result of his inability to admit anything which could not be demonstrated by cold and logical reason. His position, therefore, was that of an absolute agnostic, and in this matter, as in questions of art, he felt a sort of angry contempt, not always too gently expressed, for those who did not let themselves be guided solely by their reason. This posi-



ST. SAVIN DE VILLEFRANCHE.

From a drawing by E. E. Viollet-le-Duc reproduced in De Baudot & Roussel's *Dessins Inédits de Viollet-le-Duc*.

tivist attitude might have led, as M. Gout says, to hard-heartedness and egoism, but no one was ever more willing to help others or more keenly anxious to undo the results of errors. In nothing was this more clearly shown than in the political line which he took up after the war of 1870. Before that time he was always one

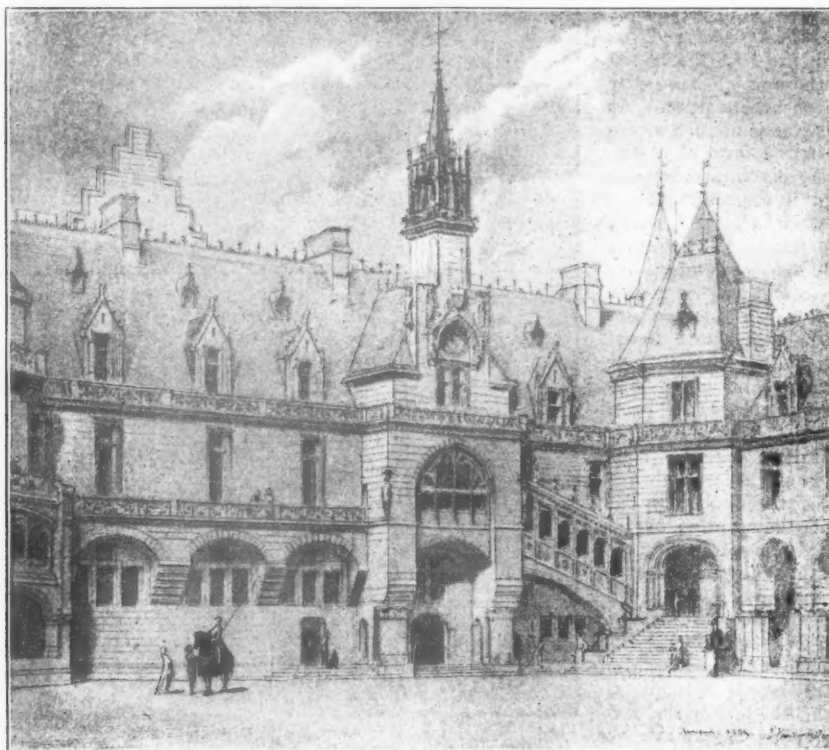
\* I have been much struck of late years by the small interest shown in mediæval art by many young students. For more than a year I took a class of students, translating to them the articles in the *Dictionnaire*, and I believe they gained much by it. I wish something of the sort could be done again.

† V. Viollet-le-Duc: *Ses Travaux d'Art et son Système Archéologique*, par Anthyme St. Paul (Paris, 1881: Bureaux de l'Année Archéologique), especially chapters IX. and X.

of the most welcome of the "invités de Compiègne" and on terms of great personal friendship with Napoleon III., more so than one would have perhaps expected from his character and principles. But, unless the restoration of the Chateau of Pierrefonds be made a reproach, he never used this intimacy for any personal advantage. He was, moreover, far too clear-sighted not to see whither things were tending. When I asked him, after the war, why part of the courtyard of Pierrefonds had been finished much more simply than was shown in a sketch which he had given me, he said,

and carry out a considerable part of the defensive works, especially on the Auteuil side and by the Bridge of the Point du Jour. When the Commune seized Paris he was consulted as to how best to attack his own fortifications—a very unusual experience—and it was on that side of Paris that the Versailles troops finally entered.

After the fall of the Empire he became an ardent supporter of the Republic. In spite of his intimacy with Napoleon III., Viollet-le-Duc was always at heart republican, and in the *Centre Gauche* he



CHATEAU DE PIERREFONDS: COURTYARD.  
From a drawing by E. E. Viollet-le-Duc.

"Oh, the Empire was great fun, but it could not last, so I simplified everything and hurried it on as much as I could to get it finished."

During the Siege of Paris, though over age, his self-devotion was extreme. If my father had consented I might have been his aide-de-camp, and after the Siege he said to me, "It is just as well you were not. I never slept in a bed from the first week of the Siege till after the Armistice." He left Paris finally in November 1870 with 1,543 men, and came back with 965. He had the charge, under M. Alphand, of the protection of the chief buildings of Paris, and because of his studies of fortification he was called upon also to plan

denounced the new financial feudalism as being the real enemy of liberty and of good government. After 1871 he refused to stand for election as deputy, but he joined the Municipal Council of Paris, where his honesty, wide knowledge and business faculties were of immense service. When his wife expressed to him her alarm at his overwhelming work and at the enemies whom he was stirring up, he replied: "We are in a time when all men of goodwill (*bonne volonté*) are bound to take part in public matters. Only so can one raise up the country, and not by grumbling and watching others work. So long as strength is left me I shall devote it to patriotic work. It is the only

thing for which I really care and it matters little to me whether I am praised or blamed. I know what I want to do, and as I know that it is the right thing to do, people may say what they like."

At sixty-five, in the full vigour of his mind, Viollet-le-Duc succumbed beneath the weight of the work which he had undertaken, regretting only one thing, not to have been able to do more for France and for his fellow-countrymen. If only we could call up again that self-sacrifice and patriotic fervour of his in these days which need them even more than those which he lived through!

It is interesting to put side by side the two men of genius who were the leaders of architectural reform in France and England during the middle half of the last century—Viollet-le-Duc and Ruskin. It is curious to note that it was the Frenchman who possessed the practical, logical spirit which would make architecture the simple providing of the material want in absolutely truthful construction, regardless of emotion or sentiment or tradition, but with this firm conviction, that beauty of form would result; while the Englishman preached a gospel which proclaimed that beauty of form was the thing to aim at, by the light of the Seven Lamps of Sacrifice, Truth, Power, Beauty, Life, Memory and Obedience—Logical Construction not being given a place by their side, but looked on as their necessary result. Yet, when one thinks of the charac-

ter of the two nations, it is not altogether surprising that it should be so. Throughout their history the French have always set before themselves a clear, definite, ideal aim. Before the Revolution this aim was embodied in the person of the King. To serve the King was to serve France. Since 1789 it has been the idea of Liberty in the abstract. In either case the guiding spirits of the nation have had an ideal clearly before them, for the French are not a sentimental, but an idealistic race. We English are just the reverse. We have never known beforehand what we wanted, nor what we were aiming at, and we could never have stated it clearly. In an emotional, blundering way we have stumbled into liberty and into empire, following whatever stirred our feelings at the moment: freedom of conscience, liberty for the slave, pity for the oppressed.

The appeal to the emotional in art therefore carried all before it in England under the teaching of Ruskin, and the severe and logical teaching of Viollet-le-Duc was in accordance with the spirit of the French, but was prevented from carrying the nation with it by its being (wrongly) identified with the history thrown aside at the Revolution and by its having roused against itself the centralised bureaucracy which in France rules education in all its branches. Space will not allow of going further into the question, but it would be an interesting thought to work out in detail.



E. E. VIOLLET-LE-DUC.  
From the engraving in the *Dictionnaire Raisonné*, Vol. X.

## REVIEWS.

## THE GREAT FIRE.

*The Great Fire of London in 1666. By Walter George Bell, F.R.A.S. With Illustrations, including Plans and Drawings, Reproductions of English and Foreign Prints and Photographs. 80, Lond. 1920. 25s. net. [John Lane, The Bodley Head.]*

Mr. Walter G. Bell has provided all lovers of London with a powerful and masterly word picture of the Great Fire—perhaps the most stirring event in the long history of the City. His work deservedly claims to be unique in affording the first complete account of the Great Fire and the great measures of reconstruction it necessitated, although many papers have been published dealing with various portions of the subject. His account of the spread of the conflagration from hour to hour, and day to day, is a thrilling piece of journalism—almost painfully fascinating in its realism and wealth of detail. He has gone to endless trouble in his search for facts; the Guildhall Library possesses an invaluable mine of information, but in addition he has perused innumerable Dutch and other foreign pamphlets which shed fresh light on the subject.

The overcrowded and insanitary condition of the old city at the time of the fire was almost scandalous, though the plague of the year before had thinned the numbers of the population to a considerable degree, 56,558 deaths having been recorded in 1665 within the area of the Lord Mayor's jurisdiction alone.

The great conflagration broke out early in the morning of Sunday, 2nd September 1666. The insignificant nature of the fire at its first outbreak in Pudding Lane, just east of Old London Bridge, is well known, and it was not until some hours later that the possible magnitude of the calamity was realised. When the fire spread to Thames Street and began to feed its fury on the crowded warehouses it was at once clear that it was speedily getting beyond all control. Some little attempt was indeed made by destruction of buildings in the path of the fire to stay the conflagration, but the sparks and flames leaped over all obstacles. Later on, gunpowder was used to blow up houses, with considerably more effect, but even the comparatively wide course of the Fleet was insufficient to stay the onward march of the fire.

Panic very soon seized upon the citizens. Vague rumours of the origin of the fire by incendiarism by Dutchmen and Frenchmen were heard on every hand, and tales of armed enemy forces at one moment sent many valuable helpers off to arm themselves instead of fighting the fire. There was, indeed, some sort of reason for this fear—England was at war with Holland at the time, and, only a month before, British sailors had given over the Dutch town of Brandaris to the flames, and fireships had destroyed a hundred and sixty Dutch merchantmen in harbour.

Other tales afterwards ascribed the Great Fire to

the "Papists." Innumerable people were accused, and one Hubert was subsequently hanged on his own confession as the author of the great crime. Mr. Bell, however, shows that Hubert was a mere madman who chose to end his life in notoriety—it afterwards transpired that he did not reach London until two days after the fire began.

However it began, the fire spread with incredible rapidity, and leapt from house to house and street to street. Long before the fire reached Cheapside and the centre of the city was ablaze, it became obvious that very little could be done to stay the flames, and the only thing possible was to save the more valuable of the household goods and merchandise which filled the city. Every boat on the river and every cart within many miles of London were requisitioned to save the citizens' goods. The price of vehicles went up to fabulous rates, and as much as £40 was readily offered for a cart. Profiteering by watermen and carters went to enormous lengths, and merchants readily offered half their goods to ensure the safety of the other half. The block in the streets was terrific, and everything that had wheels was brought into the work of salvage. One even hears of valuable goods being rolled along in casks to get them out of harm's way.

And so Mr. Bell goes on with his thrilling narrative, and makes his readers enter fully into the feelings of the everyday Londoner who saw the labours of years disappearing in a few hours. Fire insurance there was none, so that the whole of the loss had to be borne by the unfortunate individual. The Guilds had their own Halls to rebuild, and public buildings innumerable had to be restored.

In a Paper read before the Institute in March 1918,\* Mr. Bell gave a summary of the total destruction wrought by the fire in the four days it was at its height: 436 acres in all of crowded property were burnt, destroying some 13,200 houses, 87 churches, and innumerable public buildings, including Old St. Paul's, the Guildhall, Customs House and Royal Exchange. London was a smoking heap of ruins.

Such was the problem that faced the individual and the taxpayer—the rebuilding of these thousands of dwellings and scores of public buildings. Wren's plan and Evelyn's plan for a model city are both discussed, and it is evident that Mr. Bell's views on Wren's proposals have been considerably influenced by Mr. Sydney Perks's valuable Paper before the R.I.B.A. in December 1919 (JOURNAL Vol. XXVII, pp. 69-79).

Wren's plan for rebuilding was a magnificent conception, but was never adopted. The difficulties of doing so are illustrated by a plate showing his plan superimposed on the existing streets, and this gives some idea of the complete re-alignment of streets which Wren's plan would have involved. Like all superimposed plans, however, the illustration some-

\* JOURNAL R.I.B.A. Vol. XXV, pp. 145-155.



what over-emphasises the differences. Wren's plan was prepared hurriedly in a few days from an incomplete survey, and it is obvious that had his design been adopted he himself would have modified it in many particulars in actual execution.

From the first, though, there was apparently very little prospect of either plan being adopted. The city, although a smoking heap of ruins, was anything but a cleared site, and the adjustment of the thousands of intricate interests involved by the introduction of a completely new plan was obviously too much for the City Fathers.

The rebuilding had to be undertaken almost at once, and people were clamouring to be allowed to rebuild as soon as their boundaries were staked out by the surveyors, so that apart from a number of widenings and improvements, and the opening out of certain new streets, such as King Street and Queen Street, and the construction of the new Riverside Quay, most of the streets were rebuilt exactly on the lines of the old buildings. Wren's riverside quay from the Tower to the Temple was a grand thing achieved, and it is to be regretted that it was gradually encroached upon by the wharf-owners, and finally lost barely a century ago, when Parliament in 1821 passed an Act whitewashing the offenders.

In addition to those prepared by Wren and Evelyn, a third plan was prepared by Robert Hooke, then Reader of Mathematics at Gresham College. This plan seems to have been preferred by the Lord Mayor and Aldermen, and obtained for Hooke the post of City Surveyor.

Mr. Bell also mentions another project that had an unexpected result—not altogether encouraging to competitors. Captain Valentine Knight, of his Majesty's Service, was moved to submit proposals of his own for restoring London. One daring novelty was a proposed canal 30 feet wide round the city from Billingsgate to Holborn Bridge. The author no doubt considered his scheme an attractive one, his estimate showing an annual profit to the Crown of no less than £223,500 per annum. Charles II., however, took the proposal in a different light, and at once ordered Knight to be arrested, "as if," says the *Gazette*, "his Majesty would draw a benefit to himself from so public a calamity." In gaol the unsuccessful competitor had leisure to reflect on the uncertain favour of princes!

The emergency measures for dealing with homeless London in 1666 are interesting. Moorfields and Finsbury, and every available open space, were used as a temporary camp for the dis-housed citizens. Ample food supplies from the country came in daily, and very speedily arrangements were made for carrying on the work of the business community. The covered walks and garden of Gresham House offered temporary facilities for merchants to conduct business.

The Court of Aldermen met on the 6th September, and the Common Council on the 10th at Gresham House, which for many months had also to serve as

the Guildhall. Its first order was to direct the late inhabitants to clear all the streets, lanes and public passages of rubbish, every one in front of his own premises. Until this was done, no labour was permitted on the ruins. In each ward a booth was set up, to which all occupiers were required to bring particulars of sites and area of ground, for record to be made, and a register was opened of those willing to buy or sell land.

Next in urgency was the temporary settlement of traders and craftsmen burnt out by the fire. A strong committee of Aldermen and Commoners was appointed, which met next day, with powers to apportion temporary sites on the city's vacant spaces, and to consider the best means of raising the city out of its ruins. The Corporation at once set an example to the citizens by taking steps for reviving communal life. A temporary wooden structure was raised within the ruins of the Guildhall, and the courts were able to be held there in the first week in November. Provision was temporarily made for the Customs and Excise offices. The Post Office was temporarily established, first in Brydges Street, Covent Garden, and a week or two later set up in Bishopsgate Street, and other public offices were temporarily accommodated in the Strand or Westminster. Markets were temporarily fixed at Bishopsgate, at Tower Hill, and at Smithfield, and Leadenhall was appointed as a general market for meat, fish, meal, hides and leather. Later on a weekly market for clothiers was established at Leadenhall, and a market was opened at Wapping. Financial help was forthcoming from all parts of the country—practically every town in the kingdom sent its contribution to the relief fund. A Royal Proclamation fixed the 10th October as a fast day, and commanded that collections for the aid of the sufferers in London should be taken in all churches throughout England and Wales, or from house to house, and forwarded to the Lord Mayor.

The poor of London had a sad winter before them. London remained desolate in its ashes, dotted all over with wooden sheds and shelters used as temporary habitations—often mere boards thrown across from wall to wall or over cellars. Into these the people packed after the manner of some of the villages of devastated France. Poverty was made the more bitter by the enormous rise in rentals; for a dwelling let before the fire at £40, the landlord claimed and obtained £150 rent. The poor, freezing in their hovels and cellars, were compelled to buy coal at £3 to £4 a chaldron, prices previously unheard of.

The Acts for Rebuilding the City have often been quoted as models of civic management, and the details of these Acts are well worthy of study. First it was essential to settle disputes promptly and on the spot; for this purpose any three or more of His Majesty's judges were authorised to hear and determine all disputes without charge. The court had power to cancel or revise existing covenants and leases, and to order new leases or extensions not

exceeding 40 years, the broad principle of administration being that "it is just that everyone concerned should bear a proportionable share of the loss."

Where landlord and tenant were alike ruined, and money was not available, the Lord Mayor and Aldermen, after due notice, were empowered to take possession of the sites and sell them to such as were able to build, the proceeds going to those entitled to them. The Fire Judges' Court, by its practice and example, speedily settled all disputes and made the rapid restoration of London possible. There was considerable difficulty in many cases, owing to the loss of such large numbers of title deeds and leases. Proof of 21 years' possession was, however, sufficient title, and the judges were not apparently worried with questions of "ancient lights."

The Rebuilding Acts of 1667 and 1670 laid down that all new building was to be of brick or stone. A number of street improvements were made, including the raising of Thames Street 3 feet, the making of King Street and Queen Street, and the reservation of land 40 feet wide along the whole river front of the city for a public quay, as suggested by Sir Christopher Wren. If only this new quay had been wider, it might have remained to this day; there may still be seen in front of the Custom House the only portion of the quay which has not been stolen. Labour troubles, financial troubles and material troubles there were in plenty, as with us to-day, but these were all grappled firmly in the Act for Rebuilding the City.

Labour was the first trouble. Mr. Bell says, "The trade guilds, though less autocratic than in mediæval times, still exercised commanding influence in the city. But if London was to be rebuilt, the guild privileges could not be retained. Labour by freemen alone was hopelessly insufficient," and some form of "dilution" was necessary. A clause in the Rebuilding Act met the case by laying down that:—

"All carpenters, bricklayers, masons, plasterers, joiners, and other artificers, workmen and labourers, to be employed in the said buildings, who are not freemen of the City, shall, for the space of seven years next ensuing, and for so long time after as until the said buildings shall be fully finished, have and enjoy such and the same liberty of working and being set to work in the said building, as the freemen of the City of the same trades and professions have and ought to enjoy; any usage or custom of the City to the contrary notwithstanding. And that such artificers as aforesaid which for the space of seven years shall have wrought in the rebuilding of the City in their respective arts, shall from and after the said seven years have and enjoy the same liberty to work as freemen of the said City for and during their natural lives.

The old monopoly of the building crafts was gone, and craftsmen of all kinds flocked from the country to London. The Act authorised any two or more judges, when called upon, to fix the rate of wages in the building industries. If any man refused to work for the wages assessed, or, having begun work, left it unfinished, he was liable to a month's imprisonment or a £10 fine. Similarly the judges were given full power to fix the prices of materials and carriage after first calling

before them in conference brickmakers, tilemakers, lime burners, and others, trading within five miles of the Thames. The principle of "betterment" which has been so much argued in modern town-planning schemes was also included in the Act.

With all this, however, progress was slow. In the spring of 1668 Samuel Rolle estimated that there were 800 houses rebuilt in the flame-swept area. The outlook from any of them was most dispiriting—nothing but ashes and ruinous heaps on every side. The worthy divine goes on to say, "the major part of the houses built upon the ruins of London are let to ale-house keepers and victuallers, to entertain workmen employed about the city. In Cheapside and other centres of commerce, merchants had built dwellings, but refrained from going into them till the neighbourhood be increased, fearing thieves as well as unprofitable trade." From the Returns of the City Surveyors it appears that by December 1667 the foundations for only 650 houses had up to that date been staked out. But in the first six months of 1668 a beginning was made with the erection of 1,200 houses. In the spring and summer of 1669 the number of new houses under scaffolding was about 1,600, and this rate of construction continued for the next year.

It was four years after the fire, namely in 1670, before the rebuilding of the city churches was begun, 14 only, however, being undertaken that year. The general move westwards which had become apparent with the re-establishment of the Court after the Restoration became much more strongly pronounced, and in the neighbourhood of Covent Garden, in Henrietta Street, Charles Street and Bedford Street, many city shops were re-established. The years that followed witnessed a revival of the conflict between the old "free" labour of the city freemen and the labour of "foreigners," i.e., men from the country who came under the protection of the Act of Parliament to work in the rebuilding. The clash of interests never ceased, and when the demand for labour slackened the "foreigners" were pushed out of employment. In the height of the rebuilding, however, the demand for labour had been so keen that the King himself had to resort to the pressgang to secure sufficient masons and bricklayers for necessary work at Sheerness Dockyard.

That building supplies might be available, the Privy Council suspended for a term the restraints upon the free importation of timber, bricks and tiles. The Eastland Company, which carried a large Baltic trade, obtained a grant for two years to import timber and deals for the rebuilding of London, but only in ships manned by English mariners.

Even Pepys thought of speculating in timber. The city promoted a Bill to encourage the making of brick, tile and lime. Whitechapel enjoyed a thriving industry in burning bricks, yet still the demand outstripped the supply. The court of one city company, when contemplating rebuilding their Hall in October

1667, authorised the master, "if a pennyworth of timber or other material of building come to his hand, or he can hear of, to purchase the same."

There appears to have been no system of preferential building or control, but the rebuilding of the Exchange and other city buildings was much hampered by the impressing of workmen for the Royal Dockyards. Apart from labour and materials, there were constant difficulties as to finance. The city struggled along with the aid of loans, and the King agreed to temporary relief from taxation over the burnt-out area.

The Coal Dues, originally fixed at one shilling per chaldron on all coal brought into London, were the only direct financial assistance granted by Parliament, but in 1670 the Coal Dues were raised to three shillings per chaldron. Two years' receipts brought £76,000 to the city revenues. It is true to say that London was rebuilt on the Coal Dues, and for many years the financial revenue from this source was devoted to London improvements. The Coal Tax so recently as 1859, at 1s. 3d. a ton, brought in as much as £240,000 a year, and the tax was only finally abolished in 1890.

After the rush of building, some six years or so after the Great Fire, came the inevitable wave of trade depression. The closing of the Exchequer in January 1672 caused grave financial loss. Even the "freedom of the city" itself gravely handicapped the establishment of new businesses. Liberty for workmen employed in the building trades had been wrung from the Companies by the public necessity, but there was no like privilege for the grocer or other tradesman not possessed of the freedom of the city.

It is startling to learn that there were in 1672 whole streets of houses new built within the city standing uninhabited, "and no person so much as asks the price of any." In February 1673 there were 3,423 uninhabited houses in the City—nearly one-sixth of the total in the City and Liberties. Altogether 9,000 houses were erected. The city was built substantially of red brick, with artistic care on doorways and detail. The style merges into that of William & Mary, then Queen Anne, and later on that of the early Georges.

Sir Christopher Wren, almost alone among his contemporaries, was privileged to see the completion of his work. After 35 years of patient toil, the stately Cathedral of St. Paul's emerged from its scaffolding, and the rebuilding of London was at last complete.

The chapter in Mr. Bell's book dealing with the church settlement forms a fitting conclusion to the book. The appendices which he adds throw fresh light from contemporary documents in contemporary language on the Great Fire itself and the great period of stress through which London at length emerged triumphant. His is a book to read—it is full of thought-creating suggestion—full of the pride of the city. London, risen from its ashes, is a city of which to be proud.

W. R. DAVIDGE [A.].

## ARCHITECTURAL EDUCATION.

Papers read at the Franco-British Conference held at Paris, 12th-13th November 1920.

### I. — THE INSTITUTE EXAMINATIONS.

By PAUL WATERHOUSE, M.A.Oxon., F.S.A. [F.],  
Chairman of the Board of Architectural Education.

I leave to my English colleagues the task of giving a detailed account of our educational system, reserving for myself an attempt to portray in the course of a few minutes the past history which has led up to our present position, and the hopes for the future to which that position gives rise.

There is always a danger that one may not see the wood for the trees; that is why I confine myself to the wood, leaving the trees—which are the essential elements of the situation—to others, and I am aware of the rashness of attempting to deal with so large a subject in so small a way. Our French colleagues may rest assured that in thus coming before them with information about our English affairs we are not posing as instructors. Heaven forbid! We are only, like them, but perhaps with greater reason, searchers after the solution of a problem which concerns us on both sides of the Channel.

Here in brief is our history. Up to the middle of the nineteenth century pupilage was the only way to the profession. Armed with his father's money, the would-be architect tapped, so to speak, at the door of one of the great ones (would that they always had been great ones!), and when once the young man was admitted, the process was simply one of "wait and see." In any case the master got his fee—in most cases, or at least in many, the pupil got his brass plate and was recognised as a professional man.

Far be it from me to say that pupilage had not its good points. It certainly had them, but it had also its defects.

We owe it to the Royal Institute of British Architects that these defects—these dangers—were not overlooked. The Council saw that, even if the door to the profession was not an absolutely open door, it was a door without a key; and the first-fruits of their efforts to provide a key were, so to speak, the now almost forgotten Voluntary Examination which, besides merely passing (and ploughing), awarded "distinction" to those who reached a certain standard. In spite of the natural disgust which mankind feels towards examinations, the "Voluntary" was a moderate success; and though its "plough" was no bar to the Associateship (if indeed people were ploughed) it is at least a fact that those who in the year '63 successfully underwent the test were the first English architects who could claim that their entrance into the profession had some qualifying stamp. After all, the great value of the Voluntary was that it was the "thin edge of the wedge." The wedge itself began to make itself felt in 1882, when the Obligatory Examination came into force. The Institute had taken the

step of deciding that the "Obligatory" was the sole way of entrance to the Associateship. By that time and by that decision the die was cast, and we know what came with the casting of the die. Architectural education thereupon became systematised. I am quite aware that architectural classes already existed in our colleges, that there were even professors of architecture, and that the school of the Royal Academy had already rejoiced the hearts of its creators. But it is true, incontestably true, that from that day the system of instruction in architecture became unified—too much unified, some will say; but are they fair?

What was at that time the obvious duty of the Institute as head of the profession? It was, as no one dare deny, to establish a standard; not a standard of excellence—for examinations can never ascend to the High Heaven of Art—but a standard of insufficiency of ignorance if you like (for ignorance and knowledge are but relative terms) below which the entrance should be definitely barred. And so it was that education became standardised and stabilised, and passed out of the hands of the former architect-masters. Pupilage, as anyone could have foreseen, was doomed and almost dead; and it is to the honour of those leaders of the profession who thus lost their gains that they were the leaders of the movement that destroyed the system. Let us at the same time shed a tear over pupilage. The contact with the realities of architecture afforded by a good office gave the student something which he is at least in danger of losing under a scholastic and academic system. But the faults of pupilage outweighed its merits, and the architects of the past generation were wise as well as generous when they killed the goose that laid those golden eggs.

A word about crammers. Crammers or coaches sprang into birth with the advent of the Obligatory Examination, and naturally had to meet the suggestion that they stuffed their pupils with tabloid architecture which was to be discharged undigested on the day of the examination. One can only speak from experience, and I can only say of the instructor who crammed me that he was a first-rate teacher, and that he helped me to collect certain facts which have always been of use or of pleasure to my career as an architect. In any case, when people speak of crammers as an evil I am always inclined to answer that noxious crammers are, if they exist and prosper, a direct result of a bad examination system. If our examination, with its written and oral tests, cannot distinguish crammed knowledge from honest work, the fault lies with the examiners.

To return to history. Schools were started, schools flourished and schools grew. This establishment and growth prospered even more when the old Obligatory Examination gave way to our present three-fold system of progressive tests. This, as you know, took place in 1887, and there is no need for me to enter here

into a description of those three examinations, the Preliminary, the Intermediate and the Final. The particulars which will be given by my English colleagues of the curriculum in the schools will make this plain and clear.

What I must allude to is the advent of the system of recognition. By a happy accident of language the French word for recognition means also gratitude, and if our French friends are led into thinking that by recognition we imply gratitude to the schools they will not be far wrong. It was in gratitude to these schools, which had reached a certain level of teaching, that the Institute granted them the privilege of exempting their pupils from our Intermediate Examination. The Institute, as we know, holds the reins as regards this exemption, retaining the power, through its external examiners, of withholding exemption from any particular pupils—or indeed from the whole school if the standard is not maintained. And as we know, there has arisen in quite recent days a most interesting development of the system of recognition—the granting to certain schools of advanced curriculum exemption under well-defined conditions from the Final Examination itself, or at least from a very large part of it.

I hope that from what I have said our French friends will have gathered some idea of the relationship between our Board of Education and the schools of the country. It is a relationship of confidence, of friendship, of encouragement and of control. I hope also that they will have gathered some notion of our hopes for the future—a future which is sure to be full of developments. France will assuredly share with us our desire for an energetic growth fostered under a rule of liberty, always spreading but always under the limits of a reasonable control. The control of this central power of ours can never be other than kindly, for it is the control of a mother hand, and the mother is proud of her children. She is proud of their birth, proud of their growth, and even proud of their sometimes clamorous cries for greater freedom. Is there not something significant in the change of title which our Board once underwent? The Board of Examiners became, you know, the Board of Architectural Education. The change certainly synchronised with a change of personnel which was enough to justify the alteration of appellation; but it has a wider significance. It proclaims to all the world what, after all, we all knew—that examination is only a humble tool in the hand of education. What we all seek after is the well-instructed architect. He is the aim. The way to get him is by education, and examination—which in itself is worth nothing—becomes as the gauge of education, as its stimulus, its encouragement and its test, a thing of value, a thing which is itself capable of infinite improvement, refinement, and—in some cases—of wise suppression.



## II.—THE ARCHITECTURAL ASSOCIATION SCHOOLS.

By HOWARD ROBERTSON, S.A.D.G., Principal, Architectural Association Day Schools.

In order properly to appreciate the educational scheme adopted by any particular architectural school in England at the present time, it is necessary to understand the conditions pertaining in the architectural profession during the years preceding the war. It must be confessed that architectural education is still in a comparatively elementary stage, and this results largely from the fact that up till a few years ago architectural schooling as such was practically non-existent, and when it did exist it was not based on any organised plan but depended largely on the personality of the school principals and their staffs. In the place of the schools was found the system of pupilage, where the would-be student was article to an architectural practitioner for a term of years, and sought his education at the hands of one or two architects who gave more or less instruction according to individual circumstances. Due to this system the architectural training received varied from good to bad, there being no criterion or standard other than individual taste, and no tradition beyond that of the particular office which received the pupils. The element of competition was absent, and consequently there was no incentive or necessity for giving each pupil the best possible training for his money.

The Architectural Association Schools have developed since 1901, during the period when pupilage was in vogue, and during the present epoch when the system is practically abandoned. It has, therefore, had to cope with the different conditions, and this has resulted in changes of method and a rather startling present-day growth. In addition to basic changes taking place in the system by which a student prepares for his ultimate professional work, there have been parallel developments as regards the Professional Societies and their Board of Architectural Education. These have been largely due to the strongly marked desire for a proper school training which would bring with it certificates of competency replacing the graded examinations in vogue during the "pupilage" period. The Architectural Association Schools have provided for this requirement by extending their course of studies so as to ensure a sound theoretical training, aiming at a standard rather higher than would be strictly necessary for the passing of the professional examinations. To secure this result, and so fit its students to become trained architects and potential wage-earners, is the aim of the school during its graduate and post-graduate courses, which, if fully followed, occupy a period of five school years.

It is realised that a good general education is a first requirement, and the school entrance examination is of such a standard as to ensure that the students have this, and that consequently they are entitled to exemption from the Preliminary Examination of the

Royal Institute of British Architects. After admission to the school, the students enter the graduate course of three years, the first two of which are in the elementary and the third year in the advanced school. Successful fulfilment of the three years' tests entitles students to exemption from the R.I.B.A. Intermediate Examination, and the diploma granted at the termination of the further two years of post-graduate work brings with it exemption from the R.I.B.A. Final Examination.

The work carried out in each of the five years has been systematised so as to be carefully graduated and to arrange to give the best possible results for the average students and not with the idea of forcing and obtaining startling results from a favoured few. It is possible briefly to recapitulate the various years and the work done in each.

The First Year students study the elements of buildings both in their architecture and construction. They receive explanations of the *raison d'être* of each element, these being synchronised with historical lectures showing the application of first principles. Geometry, perspective, freehand, sciography, and colour values, etc., are taught progressively, but pure design is only studied sufficiently to form a basis for construction. The lessons learned in technique and theory are finally applied during each of the three terms in the execution of classic detail such as the Orders.

In the Second Year the students specialise in portions of the practical and theoretical instruction given. More complex details of construction are studied and architectural design progresses based on historical periods—at first, compositions based on elements of the best examples of the principal periods, and, finally, original designs inspired by historical styles. Courses of lectures on history, decoration, construction, and the theory of design continue throughout all the years in the graduate course, and are synchronised with the practical work in the studios, while freehand and drawing are, of course, also studied.

The Third Year allows increased scope for design, there being no restriction to periods or styles, and construction is more advanced, working drawings being prepared with the design subjects as a basis. Twelve hour studies in design are frequent, and the teaching of composition in mass and detail occupies a proportionately larger time than in the second year. Design and construction are taken as one subject and not dissociated, and every effort is made to fit students for the commencement of outside work in architects' offices which will follow during the post-graduate course. A strong feature of the English architectural student has always been his attention to measured work and outdoor sketching, and every encouragement is given for the prosecution of these during the holidays.

In the Fourth and Fifth Years, forming the post-graduate courses, the curriculum is arranged to provide further training to an enhanced standard and

incidentally to satisfy the Board of Architectural Education. The time spent is almost evenly divided between advanced design and construction, with the addition in the Fifth Year of special subjects, such as "Decoration" or "Town Planning." It is also required that the students show proof of at least six months' experience in practical building work either during or after these years, before the final diploma is granted.

In addition to the five years' day course described, the Association provides an evening atelier for design and life drawing, to furnish proper educational facilities for those unable to attend the day school.

An interesting feature of the schools is the increasing number of female students, there being at present 27 out of a general total of over 200 in the day schools.

A word must be said regarding the spirit animating the staff in the teaching of design. In England there is no architectural teaching tradition as in France, and this has resulted in the past in a lack of sequence in method, but has given scope for the formation of a new teaching tradition which adapts the best methods of sister schools, however modified to suit the English temperament and English architectural needs. In the Association Schools acknowledgment is made to France for the training given in theory of design and composition; and from America much has been learned regarding the general organisation of the educational scheme. The school aims, however, at forming future architects who will have at their command a thorough theoretical and technical equipment, to be used not necessarily for the furtherance of one particular style or manner in architectural design, but rather as a basis for the satisfactory solution of the ever-changing problems confronting the architects of to-day and of the future.

(To be continued.)

## CORRESPONDENCE.

### Old Farming Implements.

17, John Street, Bedford Row, 29 Oct., 1920.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I wonder if I may appeal to members of the Institute through the JOURNAL. I am endeavouring to make a series of drawings of old farming implements—wagons, wooden ploughs, and the like—and find it very difficult to obtain the material facts.

The petrol engine has invaded the fields and the price of scrap iron has gone up. John Bull is not a sentimentalist, and so for a pound or so these pleasant examples of peasant craftsmanship pass into the hands of the old iron merchant, and he has no compassion. I have appealed to the authorities at South Kensington to save just one plough and one wagon, but they could not be bothered and were not interested.

The Board of Agriculture are quite properly more concerned with stimulating two post-war blades of grass to take the place of the one of pre-war times;

their attitude is that history and tradition are all nonsense, and if posterity later on wants to know anything about old-fashioned methods, let them find out for themselves, "Push and Go" being the slogan for to-day. A certain amount of work has been done—there is a very charming book by Miss Jekyll, *Old West Surrey*, well illustrated and containing a good deal of information, but rather on the feminine household side, and not so much concerned with the stalwart types of the field implements. In various odd museums there are examples—even South Kensington has just one plough, and dotted about the countryside there may be others.

If architects would lend me any drawings they may possess, or care to make, I shall be very grateful. The JOURNAL might like to publish any very good types that may be discovered. It is work worth doing; there will come a time when people will want to know more about these things, and will call us vandals if we destroy them now without leaving any record.—Yours faithfully,

C. H. B. QUENNEL [F.].

### Sheffield Civic Survey.

University of Liverpool, Department  
of Civic Design: 9 Nov. 1920.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The courteous note in which you refer to the Civic Survey of Sheffield immediately follows the description of the opening of the Civic Survey at the R.I.B.A. Galleries. You do not, however, state that this fortunate juxtaposition is intentional, and I would like to point out to you that the Civic Survey which is being undertaken by the Sheffield Corporation is a direct outcome of the example set by the Civic Surveys which were initiated and so ably supported by the R.I.B.A. It was after seeing the work which had been accomplished at the Manchester Centre of the War-time Civic Survey that the Development Department of the Corporation of Sheffield decided that it was necessary to prepare a similar survey for their city, with, however, the additional intention that the survey shall be followed at once by a development plan.—Yours faithfully,

PATRICK ABERCROMBIE [F.].

### Empire Timber Exhibition, 1920.

Department of Overseas Trade,  
35 Old Queen Street, S.W.1: 8 Nov. 1920.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I beg to enclose herewith copy of report issued in connection with the Empire Timber Exhibition held in London during last July.

As you are aware, the Exhibition afforded a striking and timely demonstration of the almost inexhaustible resources of the Empire in timbers suitable for every use, and it is hoped that it will lead to a continually increasing demand for Empire and home-grown timbers.

From the financial statement, on page 18 of the report, it will be seen that no call has been made on public funds, and the Advisory Committee feel that their efforts to make the Exhibition self-supporting would not have proved so successful except for the great assistance given by the Press.

The Committee wish to express their acknowledgments of the help given by your publication.—Your obedient Servant,

HENRY COLE,  
For the Comptroller-General

#### Dr. Brinckmann on Italian and French Architecture.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I have just received from Dr. A. E. Brinckmann, formerly Professor of Town Planning at Karlsruhe and now of the University of Rostock, a copy of his recently issued book on the architecture of the seventeenth and eighteenth centuries (*Die Baukunst des 17 und 18 Jahrhunderts*). It treats mainly of Italian and French work, and contains over 350 plates and illustrations of buildings and plans. Dr. Brinckmann deals with the subject with greater thoroughness than has probably ever before been attempted. It is published by the Berlin-Neubabelsberg Akademische Verlagsgesellschaft, Athenaeon, M.B.H., and I think all architects specially interested in the period covered would wish to know of this book. There is no price marked on the volume, but owing to the favourable exchange the price is not likely to be a serious obstacle. Dr. Brinckmann's able papers at the Town Planning Conference of 1910 will be remembered, and I may perhaps add that he was one of those whose voices were raised in their own country against the excesses of the War Party there.—Yours, &c.,

RAYMOND UNWIN [F.].

#### Books Received.

- Design and Tradition: A Short Account of the Principles and Historic Development of Architecture and the Applied Arts. By Amor Fenn. (Universal Art Series, edited by F. Marriott). 8s. Lond. 1920. 30s. net. [Chapman & Hall, Ltd.]
- A Handbook of Indian Art: Architecture, Sculpture, Painting. By E. B. Havell, formerly Principal of the Government School of Art and Keeper of the Art Gallery, Calcutta. 1s. 8s. Lond. 1920. 25s. net. [John Murray, 50a Albemarle Street, W.]
- The Liverpool University Architectural Sketch-book. Edited by C. H. Reilly and L. B. Budden. 4s. Lond., 1920. [Technical Journals, Ltd., 27-29, Tothill Street, Westminster.]
- Compte-Rendu de la Conférence Nationale de l'Habitation à Bon Marché, Bruxelles, 24-26 Avril 1920. Publication No. 12. [Union des Villes et Communes Belges, 3bis rue de la Régence, Bruxelles.]
- Report on Compulsory Adoption of the Metric System in the United Kingdom submitted by the Metric Committee appointed by the Conjoint Board of Scientific Studies and published on the authority of the Committee. 1s.
- National Physical Laboratory. Supplementary Report for the year 1918, and Scheme of Work for the year 1919-20. 1s. 6d. net. [H.M. Stationery Office.]
- National Physical Laboratory. Report for the year 1919. 5s. net. [H.M. Stationery Office.]
- Some Economies in School Construction (Nobbs and Hyde, Architects). For Protestant Board of School Commissioners, Montreal. Reprint from the *Architectural Forum*, May and June 1920.
- Department of Scientific and Industrial Research. Fuel Research Board Special Report No. 3. The Coal Fire: A Research by Margaret White Fishenden, D.Sc., for the Manchester Corporation Air Pollution Advisory Board. 4s. net. [H.M. Stationery Office, Imperial House, Kingsway.]

#### AN ART CRITIC ON ARCHITECTURAL DESIGN.

(From *The Times*, 11th November, 1920.)

In designing the Cenotaph, Sir Edwin Lutyens has not tried to pile up a collection of architectural features but to design something that looks like what it is, a cenotaph. It is the common sense of the design that has surprised us, used, as we are, to anything but common sense in our monuments. It says simply and precisely what it has to say, like a Greek Epitaph; and people find that they prefer this to nymphs and wreaths and crowns and pilasters all saying nothing in particular.

The success of Sir Edwin Lutyens is, indeed, a proof that we are beginning to understand something of the art of building; for he is not, like the popular architects of the past, learned in the imitation of past styles. If asked to build a church, his problem—as we can see from his two churches in the Hampstead Garden Suburb—is not to make us think that his new church is an old one, but simply to build a good church, suited to its site and its material and to the needs of a modern congregation. His object, when he designs a moulding, is not to make it Gothic or Palladian, but to lay the right emphasis in the right place. . . .

But he is not ignorant or contemptuous of tradition: he knows that for ages great men have been solving the problems he has to solve; and he makes use of past experience just as if he were a designer of motor cars. He knows that no one could build better town houses than Wren built; so, when he builds a house in St. James's Square or the offices of *Country Life*, he gets all he can from Wren and does not try to design something utterly unlike any house that ever was seen. He knows that art which has no past has no future. So you might call him eclectic, except that he chooses always on a principle and does not try to combine all excellences in some abstract and characterless perfection.

It is the particular problem that dictates his choice, the problem of site, purpose, and material; a building to him is not a building merely, but a town house, a farm, a church, or a public building. So his country houses are based on the old building of the neighbourhood; in Surrey he uses the pleasant old devices of Surrey builders, but always for his own purposes and always with the object of making, not a picturesque collection of architectural features, but a house good to live in. Hence, no doubt, his success; people find that his houses and gardens are good to live in as well as pleasant to look at; and, in the long run, no house will be pleasant to look at that is not good to live in. Beauty in building comes of solving the practical problem handsomely, not of sacrificing the inside to a "precious" façade.

The greatest work of this architect is unfinished and far away; he, with Mr. Baker, is fortunate in an opportunity such as comes to few modern architects, the creation of a new city. But India, also, is fortunate in that the Delhi buildings are being built in our time and not fifty years ago. Then the one question would have been—What shall they imitate? The Cloth Hall at Ypres? or St. Peter's at Rome? or the Taj-Mahal? Now, for Sir Edwin Lutyens, that is not the question. He can forget all forgeries in his particular problem, of purpose, of site, and of material; he and other architects have gradually educated the public in the first principles of building; he has taught us, and we begin to see, that there cannot be beauty in architecture without common sense.



9 CONDUIT STREET, REGENT STREET, W., 20th Nov. 1920.

### CHRONICLE.

#### Franco-British Conference on Architectural Education.

The Conference on Architectural Education, organised by the R.I.B.A. and the Société des Architectes diplômés, was duly held at Paris on the 12th and 13th November in accordance with the programme detailed in the last issue of the JOURNAL, and is pronounced by all who took part in it as an exceedingly interesting and highly successful meeting. Lieut.-Colonel H. P. Cart de Lafontaine, O.B.E. [A.], hon. secretary of the British Conference Committee, states that this meeting was part of a scheme for promoting cordial relations between architects in the two countries. The idea of arranging exchange exhibitions of drawings and visits had occurred to him some ten years ago when, as a student in one of the ateliers of the Ecole des Beaux-Arts, he was struck by the almost complete lack of contact between British and French architects. The idea of establishing closer relations between the societies of the two countries was cordially welcomed by architects on both sides of the Channel. Early in 1913 the Architectural Association of London organised an exhibition of selected drawings by students of the Ecole des Beaux-Arts, kindly lent by the French Government, and on that occasion they had the pleasure of welcoming a number of distinguished French architects in London. This event was followed, in 1914, by a considerably more important undertaking—a representative exhibition of British architecture comprising five sections: Historical, the Colleges of Oxford and Cambridge, the City Churches, and British Gardens, etc.; the Architecture of the Nineteenth Century; Modern Work; Water-colour and Pencil Sketches; and Students' Work. This exhibition aroused a considerable amount of interest, not only amongst architects, but amongst the general public, and notices appeared in about 200 Paris and provincial newspapers. A number of British architects visited Paris on that occasion and were most hospitably received by their French confrères, and it was decided that there should be a further meeting in London at some date in the near future.

British architects present at the Conference on the 12th and 13th included: Mr. John W. Simpson, President R.I.B.A., Membre Corr. de l'Institut de France;

Mr. Paul Waterhouse, M.A., F.S.A. [F.], and Mr. W. G. Newton, M.A., M.C. [A.], Chairman and Hon. Secretary respectively of the Board of Architectural Education; Mr. Alexander N. Paterson, M.A., A.R.S.A. [F.], President of the Institute of Scottish Architects; Professor C. H. Reilly, M.A. [F.], Director of the School of Architecture, Liverpool University; Professor Patrick Abercrombie [F.], Head of the Department of Civic Design, Liverpool University; Mr. H. M. Robertson, S.A.D.G., Principal of the Architectural Association School of Architecture; and Mr. Arthur Davis [F.], Founder of the London Ateliers. Mr. G. Gilbert Scott, A.R.A. [F.], President of the Architectural Association, who had arranged to attend, was prevented at the last moment by indisposition.

The first session of the Conference was held at the Ecole des Beaux-Arts on Friday, 12th November. The British delegates were received in the courtyard of the Ecole by M. Lafolaye, Vice-President S.A.D.G.; in the unavoidable absence, through illness, of M. Louvet, the President. After a few moments of conversation the delegates assembled in the Salle de Construction at 2 p.m., and M. Paul Léon, Director of the Ecole, opened the proceedings with a short speech of welcome to the British delegates, and having briefly alluded to the previous meetings which had taken place between architects of the two countries, he said it gave him great pleasure to have the honour of presiding at the first session of a Conference which marked the resumption of these cordial relations.

The session having been declared open, the following Papers were then read in French:\*

"A Survey of Architectural Training at the Ecole Nationale et Spéciale des Beaux-Arts," by M. Jules Godefroy, Chef d'Atelier et Membre du Conseil Supérieur de l'Enseignement de l'Ecole des Beaux-Arts.

"A Survey of the Scientific and Constructional Training at the Ecole des Beaux-Arts," by M. Arnaud, Professeur de Construction à l'Ecole des Beaux-Arts.

"The Relations between French and British Architects," by Mr. John W. Simpson, President R.I.B.A.

"Architectural Education in Great Britain," by Mr. Paul Waterhouse.

"The Architectural Association Day Schools," by Mr. Howard Robertson.

"The School of Architecture of the University of Liverpool," by Professor C. H. Reilly; read by Professor Patrick Abercrombie.

"The Position of Architectural Education in Scotland," by Mr. Alexander N. Paterson; read by Mr. Arthur Davis, who also gave a brief statement with regard to the London Atelier, of which he was the founder and first "Patron."

"The Study of Old Buildings," by Mr. Arthur Keen, Hon. Secretary R.I.B.A., read by Lieut.-Colonel Cart de Lafontaine.

In order to give members an opportunity of preparing notes for the discussion which was arranged for the second session of the Conference, copies of the French versions of the Papers read by British delegates had been printed and were distributed at the first session.

\*Mr. Waterhouse's and Mr. Robertson's Papers are published in the present issue; the others will appear in subsequent issues.



On the conclusion of the Papers it was resolved, on Mr. Simpson's motion, that a message of sympathy should be sent to M. Albert Louvet, President S.A.D.G., expressing the regret of members at his unavoidable absence, together with their best wishes for his speedy restoration to health. M. Laloux, Membre de l'Institut (who took the chair on the departure of M. Léon), in closing the meeting, thanked the delegates for their valuable contributions to the common stock of architectural knowledge, which, he said, could not fail to assist them in the search for improved methods of training.

On Saturday, 13th November, members assembled at the Ecole des Beaux-Arts and visited the principal galleries under the guidance of MM. Lafolaye and Godefroy and other members of the S.A.D.G. The collection of Grand Prix de Rome works in the sections of Sculpture, Painting, Medals, and Engraving were examined with much interest, but it was remarked that the Grand Prix designs in the section of architecture were not exhibited. Some of the "Loges" where the concours take place were also visited, and the collection of casts, etc., was inspected.

Members of the Conference then assembled at the Hôtel des Sociétés Savantes, in the Rue Danton, where the British delegates were entertained to luncheon by the Société des Architectes diplômés.

This function, which was of an informal character, was presided over by M. Nénot, assisted by M. Lafolaye. Among French architects and guests present were the following:—MM. Girault, Membre de l'Institut, R.I.B.A. Gold Medallist 1920; Bonnier, sous-Secrétaire de l'Ecole des Beaux-Arts; Louis Bonnier, Past President S.A.D.G., Inspecteur-Général des Services d'Architecture et d'Esthétique de la Ville de Paris; De'rasse, Inspecteur-Général des Bâtiments Civils; Mora, Secrétaire-Général du Syndicat de la Presse artistique; Mollet and Letrosne, Vice-presidents S.A.D.G.; André, Chef d'Atelier de l'Ecole des Beaux-Arts; Godefroy, Chef d'Atelier, Secretary to the French Committee of the Conference; Schneider, Hon. Secretary S.A.D.G.; Poupinel, Hon. Treasurer; Guadet, Thoumy, Richardière, Bérard, Danne, etc.

At the conclusion of the repast M. LAFOLLYE expressed the pleasure they had in entertaining their distinguished British colleagues, and said that it gave him great pleasure to announce that they intended to give immediate effect to the suggestion made by the President of the R.I.B.A., Mr. Simpson, that they should found a Franco-British Union of Architects. He was sure that such a union could not fail to assist in the maintenance of the cordial relations which they all so much desired between architects of the two countries.

M. NÉNOT then proposed the health of Mr. Simpson, and said that it had given him particular pleasure to be able to preside at this informal gathering of his colleagues from both countries. Nothing it seemed to him now remained to be done but to "*Tamiser la*

*Seine et seigner la Tamise*" to finally remove any difficulties in securing this entente.

Mr. JOHN W. SIMPSON, replying to the toast, said: Au nom de mes camarades de la Grande-Bretagne j'ai l'honneur de vous dire combien nous sommes émus, combien reconnaissants, du généreux et cordial accueil que nous a fait la Société des Architectes Diplômés par le Gouvernement. Nous vous remercions bien sincèrement, tout en nous promettant la satisfaction d'un témoignage plus positif de la reconnaissance que nous éprouvons lorsque nous aurons le bonheur de vous recevoir en "Old England." Il me semble que cette visite à Paris de notre petite délégation n'est pas sans une certaine signification. C'est la première fois que les architectes de nos deux pays se réunissent depuis le mois de juillet 1914, lorsque nous étions conviés dans cette ville pour étudier les détails d'un Congrès International qui devrait avoir lieu à Petersbourg en mai 1915. Que de choses se sont passées depuis! Pourquoi, cependant, puisque nous venons de célébrer le deuxième anniversaire de l'Armistice, a-t-on si longtemps différé cette réunion si pratique, si nécessaire? Pour celui qui a fait l'année dernière, comme moi, la navrante traversée des régions dévastées par la guerre, la réponse n'est pas douteuse. Le temps n'était pas encore mûr. Il a fallu trouver les moyens matériels pour subsister, pour se nourrir, avant même de penser à se loger convenablement. Je viens justement de faire, une seconde fois, la visite aux champs de bataille dans le but de choisir les assiettes où seront érigés les monuments à nos héros qui se sont battus côte à côte de leurs camarades de la glorieuse armée de la France. Quelle différence s'est déjà faite! J'en suis revenu tout joyeux d'avoir constaté la vie active qui se voit partout. Le commerce renaît, les petites maisons poussent parmi les ruines, on déblaye les affreux décombres, les routes sont miraculeusement renouvelées. La reconstruction est en pleine marche: c'est le moment de réunir les architectes, de considérer les problèmes de leur éducation. Voilà pourquoi nous nous trouvons groupés autour de cette table hospitalière. Messieurs, nous félicitons votre pays de vos travaux. A mon tour j'ai l'honneur de porter un toast. Je lève mon verre à la santé de nos hôtes. Vive la France! Vive la République! Vive la Société des Architectes Diplômés.

M. BONNIER, of the Ecole des Beaux-Arts, who on rising expressed his great regret at having been prevented by an important official engagement from personally conducting them round the Ecole des Beaux-Arts, said members would be interested to learn that they had that day decided that the subject of all future *projets* would be announced one month before the programme was issued; they hoped this would give students an opportunity of studying existing buildings and not relying only, as was at present too often the case, on the study of previous projects.

M. GIRAULT, Membre de l'Institut and R.I.B.A.

Gold Medallist, in a brief speech, cordially supported the proposal to form a Union.

MR. CART DE LAFONTAINE, Hon. Secretary of the British Committee, proposed the health of the Press of the Allied countries, coupled with the name of M. Mora. After a brief reference to the assistance M. Mora had given them at their previous meetings, more especially in connection with the Exhibition of British Architecture in Paris in 1914, Mr. Lafontaine said he thought they would all agree that meetings of this kind were of real value in cementing the Entente. He felt they, as artists, had a special mission to lead the way in giving a practical proof of the lasting friendship between England and France which had stood the test of war, and to-day was as true and strong as in those hours of anxiety and doubt. They must not be content to rely on the official relations of their two Governments, but should supplement these by their own endeavour, and remember that Governments under present conditions only moved in response to public opinion and pressure. It was in voicing this opinion that the Press of both countries could assist them towards the achievement of their common ideal, the close and lasting friendship of Great Britain and France.

M. MORA briefly replied, and members adjourned to the rooms of the S.A.D.G., where a discussion took place on various questions resulting from the papers read at the first session of the Conference.

A visit was then made by kind permission of M. André, Chef d'Atelier de l'Ecole des Beaux-Arts, to his atelier and British delegates had an opportunity of seeing a practical exposition of the training of the Beaux-Arts School.

This terminated the official programme of the Conference, as it was arranged that members should return to London independently. It was generally agreed that the meeting had been successful both in promoting good relations between the architects of the two countries and in helping to remove some of the difficulties in the path of architectural education.

#### R.I.B.A. War Memorial Competition : The Award.

The designs submitted in competition for the Memorial to Members, Licentiates and Students fallen in the War will be on view in the Institute Galleries for one week commencing Monday, 22nd inst. The Memorial is to take the form of a Wall Tablet to be placed in the Hall of the Institute premises, the conditions of competition stipulating that it should be so constructed that it may be removed and re-erected elsewhere in the event of this being necessary at some future time. Its total cost fixed complete is not to exceed £500, exclusive of honorariums and premiums. The competition was restricted to Members, Licentiates, Students and Probationers who had served in H.M. Forces during the War. Forty-two designs were submitted, and these have now been adjudicated upon by the President, the Assessor appointed by the Council. His

award, which was announced at the General Meeting last Monday, is as follows :—

First, Mr. TRENWITH LOVERING WILLS, *Student R.I.B.A.*, awarded an honorarium of One Hundred Guineas.

Second, Mr. W. HARDING THOMPSON [A.], awarded a premium of Thirty Guineas.

Third, Mr. ROBERT CROMIE [A.], awarded a premium of Twenty Guineas.

Mr. Trenwith Wills, who is placed first, is up for election as Associate at the Meeting of the 29th. Both he and Mr. Harding Thompson, who is placed second, were Students under Professor Reilly at the School of Architecture, Liverpool University.

#### R.I.B.A. Students : Annual Fee for Library.

Under the provisions of By-law 48 the Council of the Royal Institute have decided that all Students on the R.I.B.A. Register shall, in future, be required to pay an annual Studentship fee of 10s. 6d. The first annual fee will become due when the Student is entered on the Register. Thereafter it will be payable on the 1st January in each year as long as the Student remains on the Register.

The income derived from the annual fees of the Studentship class will be allocated to the support of the Library, and, in particular, for the provision of additional books for the Loan Collection.

#### Model Conditions for Housing Competitions.

During the present year the Competitions Committee have given much consideration to the subject of Competitions for Housing Schemes. In some respects the ordinary Competition Regulations do not strictly apply to such Competitions, and for the information of members and the guidance of local authorities the Committee have drawn up a set of Model Conditions. These have been considered and adopted by the Council of the Institute, who have directed that they be published in the JOURNAL.

The Model Conditions are set out in the following form :—

#### PROPOSED SCHEME FOR COTTAGES FOR THE HOUSING OF THE WORKING CLASSES.

##### CONDITIONS OF COMPETITION.

1. The Council of . . . . . being desirous of erecting . . . cottages for the working classes invites Architects to submit designs in competition.
2. The Council has appointed  
as Assessor, whose decision shall be final.
3. The Authors of the designs placed first, second and third will be paid the sums of £ . . . . . respectively.
4. The Author of the design placed first will be appointed Architect to the building scheme, subject to his satisfying the Assessor that there is no valid objection to his employment, and his remuneration will be according to the Schedule of Charges agreed by the Ministry of Health and the Royal Institute of British Architects (Housing Schemes).
5. If for any reason the work is abandoned or postponed for a period of one year he shall receive a further sum for his services in connection with the preparation of the Com-

petition drawings equal to one-fifth of the fees which would have become payable to him on the estimated cost, had the work not been abandoned or postponed, and a copy of his drawings shall become the property of the Council. In the event of the works being ultimately proceeded with the fees already paid to the Author of the design placed first shall form part of his ultimate commission.

6. All designs, other than that placed first, will be returned to their Authors, carriage paid.

7. Every care will be taken of the designs, but the Council will not be responsible for any damage they may sustain, nor for their loss.

8. Each set of drawings is to be sent in without any name or device thereon, but accompanied by a sealed envelope containing the name and address of the Author and his declaration that the design is his own personal work, and that the drawings have been prepared under his supervision.

9. The designs are to be delivered carriage paid to the  
not later than They are to be delivered flat.

10. Competitors desiring further information must send their questions to the  
not later than Such replies as may be considered necessary will be sent to each competitor and will form part of the Conditions.

11. The competitors should be guided by the suggestions contained in the Manual issued by the Ministry of Health.

12. The following drawings are required and no others will be considered:

13. The following particulars are required to be stated:  
No Promoter of a Competition, and no Assessor engaged upon it, nor any employee of either shall compete or assist a competitor, or act as Architect, or joint Architect, for the proposed work.

Any attempt on the part of a competitor to influence a member of the Committee or the Assessor, or to make known his identity, will disqualify him.

#### SUGGESTIONS TO COMPETITORS (not conditions).

[Here follows blank space for suggestions.]

#### International Competition for New Hospital in Cairo.

The *Morning Post* of the 3rd inst. gives the following account of the Egyptian Government's scheme for building what is officially described as "the finest and most complete Medical School and Hospital in the world":—

The building is to contain 1,225 beds, and will have accommodation for 3,000 out-patients a day. Attached will be a completely equipped Medical School, which will be connected with the projected University, a special dental department, and departments for every branch of medical and surgical science. The Committee entrusted with the arrangements is representative of the Ministries of Public Works, Public Health, Education and Finance, and the Kasr el Aini Hospital and Medical School.

The existing Kasr el Aini Hospital, built by Mohamed Ali early in the last century, has become inadequate to the needs of the city. The Egyptian Government, with the cordial approval of his Highness the Sultan, therefore decided to build a new hospital and medical school. By virtue of the decision of the Council of Ministers of 17th August last, Mr. John W. Simpson, President of the Royal Institute of British Architects, was especially

engaged by the Committee to act as expert consulting architect, and, in the event of a competition being invited, as assessor for the Egyptian Government. Mr. Simpson accordingly visited Cairo in September, and at the request of the Committee selected the site for the new hospital, formulated its requirements in consultation with the Government departments and officials concerned, and drew up the conditions regulating an international competition. The recommendations of Mr. Simpson were accepted by the Committee, and invitations to architects to compete will shortly be issued in English, French, Italian and Arabic, both through the representatives of various Governments in Egypt and by public advertisement. The work will be one of the largest and most important in the world.

The site selected is of some 48 acres, and lies in the northern part of Rôda Island, which is south of the main city of Cairo, north of old Cairo, with Giza on the west side of the Nile. It is thus free from the dust of the desert stretching east of Cairo, commands a magnificent prospect, and is easily accessible. The new hospital, moreover, will be adjacent to the projected new University, at which medical students will attend certain courses, and is close to the existing hospital of Kasr el Aini, a part of which can be utilised for the laboratories of the University. At Giza, across the river, the schools of Engineering, Law and Agriculture are already established in connection with the University. Arabian medical science had attained a singular eminence ere Europe had risen from a state of barbarism; and the new Hospital and Medical School of Rôda Island will be a happy combination of the highest scientific development of East and West.

In respect of the building itself the Egyptian Government determined from the first to obtain the best; and to this end they have accepted the recommendations of Mr. Simpson to hold a double competition. The first is to be open to architects of all nations, from whose designs six competitors will be selected to enter the second competition, in which six other competitors, to be selected by his Highness's Government and the assessor, will compete. A substantial honorarium is awarded to selected competitors; and the competition will be conducted under the rules and with the help of the Royal Institute of British Architects, whose President, Mr. John W. Simpson, will be the assessor. The sincere desire on the part of the Sultan and his Highness's Government to do their best for their country, and at the same time to give that free scope to the medical and architectural professions which alone can ensure the success of the enterprise, provide an instructive example of enlightened procedure.

#### The L.C.C. and the Office of Works.

After the publication of Sir Frank Baines's suggestion for a National War Memorial for London, the London County Council made representations to the Government that as the improvement authority for London the Council should be given an opportunity of considering and expressing its views upon any such scheme. The First Commissioner of H.M. Works replied that his Department had no concrete proposal for the erection of a National War Memorial in London and had no knowledge that there was any intention of erecting such a memorial. He stated, however, that should his Department at any time have to deal with

a proposal to erect a memorial there would be no objection, so far as his Department was concerned, to the Council having an opportunity of expressing its views on the matter.\*

The London County Council, in response to an invitation by H.M. Office of Works to appoint a representative on a Committee which deals with sites and statues, presided over by the First Commissioner of Works, have appointed Mr. Andrew T. Taylor, F.S.A. [R.F.], on the understanding that the Council is by such representation in no way committed as to its policy.

#### The Threatened City Churches.

In view of the interest attaching to the proposals of the City of London Churches Commission† the L.C.C. have published together in book form (1) a Report by the Clerk of the Council dealing with the historical interest attaching to the churches recommended for removal and the way in which the money for their erection was provided; (2) a Report by the Architect dealing with the architectural and antiquarian features of the buildings, and (3) General Observations. A number of photographs have been included, as well as a plan which shows the position of (a) the nineteen churches, (b) the churches which would remain if the proposals of the Commission were carried out, (c) the churches which were rebuilt after the Great Fire of 1666 and have since been demolished, (d) the churches which were burnt down in the Great Fire and have not been rebuilt, and (e) the old City wall, the present City boundary, and the area of the Great Fire.

#### Catalogue of British Empire Timber.

The Empire Timber Exhibition held during July last was organised by the Department of Overseas Trade with the object of bringing into more universal use the numerous though little known timbers of the Empire. During the war many of the foreign sources of supply were cut off, and recourse was had to Empire-grown (including home-grown) products, with results which were unexpectedly satisfactory. The Department of Overseas Trade announces that copies of the Exhibition Catalogue are still available. The Science Standing Committee, who had the volume before them at a recent meeting, express the opinion that it contains a large amount of information which is of the utmost service to architects and builders, and members would do well to have a copy at hand for reference. The exhibits numbered 627, all of which are described in the catalogue, and the properties and characteristics are given of many important Empire-grown timbers hitherto unknown in this country and which could be

very usefully employed in our manufactures. Where possible, the uses are suggested to which the various kinds of timber exhibited could most effectively be applied. The price of the catalogue is 2s., and copies can be obtained from the Department of Overseas Trade (Development and Intelligence), 35, Old Queen Street, S.W.1.

#### The Royal Engineers' Memorial.

The Royal Engineers have decided to hold an open competition for a memorial to be erected near the R.E. Institute, Chatham, to the Royal Engineers of all ranks who have fallen in the war, the memorial to include specific reference to the late Lord Kitchener. Sir Reginald Blomfield, R.A., will be the assessor. Conditions of the competition can be obtained on application to the Secretary, R.E. Memorial Sub-Committee, R.E. Institute, Chatham.

#### Eighteenth Century London.

*The Eighteenth Century in London: an Account of its Social Life and Arts*, by Mr. E. Beresford Chancellor, the well-known authority on the squares and private palaces of London, is in the press and will shortly be published by Messrs. B. T. Batsford, Ltd. Such aspects of contemporary life as the pleasure resorts, clubs, coffee-houses and taverns, palaces and churches, as well as the Arts in the eighteenth century, all find a place in the work. Nearly 200 illustrations, beautifully printed in sepia, are given from original drawings and paintings, contemporary prints and engravings depicting the life and appearance of the London which has vanished, and existing remains of the period are shown by photographic illustrations. The book will be published at 35s. net.

#### "The Royal Mummies."

Professor G. Elliot Smith, F.R.S., will deliver a lecture on "The Royal Mummies," on behalf of the Egypt Exploration Society, in the lecture room of the Royal Society, Burlington House, on Thursday, 25th November, at 8.30 p.m. Tickets will be sent gratis on application (if a stamp is enclosed to cover postage) to the Secretary, Egypt Exploration Society, 13, Tavistock Square, W.C.1.

#### The Concrete Institute.

The following is the programme of Papers to be read before the Concrete Institute this Session, at Denison House, 206, Vauxhall Bridge Road, Westminster:—

Thurs., Nov. 25, Presidential Address, by Mr. E. Fiander Etchells [Hon. A.], A.M.Inst.C.E., A.M.I.Mech.E.

Thurs., Dec. 16, "Special Applications of Reinforced Concrete in Docks, with Specific Reference to the Gates at Tilbury Docks," by Mr. H. J. Deane, M.Inst.C.E.

Thurs., Jan. 13, 1921, "Tests on High Tensile Steels," by Mr. H. Kempton Dyson.

Thurs., Jan. 27, "Geology in Relation to Building Stones," by Mr. J. Allen Howe, B.Sc., F.G.S.

Thurs., Feb. 24, "Methods of Securing Impermeability in Concrete," by Mr. Ewart S. Andrews, B.Sc. (Eng.).

Thurs., Mar. 31, "Stresses in Structural Steel," by Mr. S. Bylander, M.J.I.E.

Thurs., Apr. 28, "The Elastic Modulus of Concrete," by Prof. F. C. Lea, D.Sc., M.Inst.C.E.

Thurs., May 23, "Land Subsidence and its Effect on Concrete and other Structures," by Mr. Lawson S. White.

\* It will be remembered that Sir Frank Baines's design was hung in the tea-room of the House of Commons for the inspection of members and that a discussion on the subject took place in the House. Sir Alfred Mond said that Sir Frank Baines had prepared the design on his own initiative and in his own time, and that it had never been put forward for official consideration. This particular scheme, he said, he regarded as quite dead (JOURNAL R.I.B.A., 31st July 1920 p. 434).

† JOURNAL R.I.B.A., 29th May, p. 357.



**Miscellaneous Items.**

Mr. W. E. RILEY, R.B.A. [F.], will represent the President at a deputation which is to wait upon Sir L. Worthington Evans to lay before him their views on certain provisions of the Government of Ireland Bill which affect the interests of the technical and professional Civil Servants dealt with in the Bill. The points raised are indicated in the President's letter to the Chief Secretary for Ireland on 6th August last [see JOURNAL R.I.B.A. for 25th September, p. 477].

Mr. W. R. DAVIDGE, F.S.I., Assoc. M.Inst.C.E., for the past six years Associate Member of the Council of the Royal Institute, has resigned his appointment as Housing Commissioner for the London area. He was recently presented with a silver salver and an illuminated Address as a parting gift as a token of respect and esteem from the technical staff of the London Housing Board.

Professor F. M. SIMPSON [F.] has been appointed architect for the new Department of Anatomy at University College to be erected under the Rockefeller Foundation.

Mr. C. G. BOUTCHER [F.] has resigned his appointment under the Kedah Government at Penang and is now a partner in the firm of Messrs. Stark & McNeill, of Penang. He writes that he would be pleased at all times to welcome any member of the Institute travelling in that part of the world, and would also be pleased to reply to any inquiries.

Members will regret to learn that an old and much esteemed Fellow of the Institute, Mr. E. M. Gibbs, a past President of the Sheffield Society of Architects, has been knocked down by a motor cyclist and is very seriously injured.

We are asked to announce that the Re-union Dinner of all old members of the 518th (4th London) Field Company, R.E. will be held at the Veterans' Club, Bedford Square, on the 15th January 1921. Application for tickets (price 7s. 6d. each), should be made to Major S. H. Fisher, M.C., R.E. (T.), 14, Queen Street, E.C.4.

**VICTORIA AND ALBERT MUSEUM.****Exhibition of Spanish Art.**

A temporary exhibition of Spanish art has been arranged on the floor of the East Hall (immediately to the right of the main entrance) at the Victoria and Albert Museum, South Kensington. The museum is rich in fine examples of Spanish industrial art, many of them purchased by the late Sir Charles Robinson as far back as the 'sixties and 'seventies, and the representative collection which has now been put together includes architectural details and sculpture, pottery and glass, books and illuminated manuscripts, goldsmiths' work, jewelry and iron, the great *retable* from Valencia, textiles, embroideries and furniture, illustrating the art of Spain both under the Moorish domination and in later times. The exhibition will remain on view while the loan exhibition of Spanish paintings is open at Burlington House.

**Durham Cathedral Treasures.**

An exceptional opportunity is now afforded to students and others interested in English mediæval art to inspect in London some of the treasures of the Durham Cathedral Library, which have been lent to the Victoria and Albert Museum, South Kensington, by the Dean and Chapter.

Durham has been especially fortunate among English cathedrals in preserving a considerable portion of its monastic library, and among the MSS. now lent to the museum are some of the most interesting of these books. Nearly all the work shown is Northern English, of the earlier Anglo-Irish schools of Lindisfarne and the later school of Durham, the examples of calligraphy and illumination ranging in date from the seventh and eighth to the fourteenth century. The bindings exhibited include specimens of the admirable Durham work of the twelfth century and one of the thirteenth century. Among the MSS. are two traditionally attributed in the Middle Ages to the hand of the Venerable Bede himself, though this ascription cannot now be accepted, and several of the books given to the Monastery by the two famous Bishops, William de St. Carileph (1080-1096) and Hugh de Puiset (Pudsey, 1154-1195). Three of the four volumes of the Pudsey Bible, which ranks with the Winchester Bible as one of the most splendid in existence, are included in the exhibit.

**New Acquisitions of English Furniture.**

A number of interesting pieces of English furniture, acquired by purchase and gift, have recently been added to the collections of the Victoria and Albert Museum, and are exhibited in the Galleries of the Department of Woodwork. The most valuable purchase is that of an English side-table with marble top of the date 1730-1740, of walnut wood enriched with carving of the finest quality—a distinguished piece belonging to a type hitherto unrepresented in the Museum (Room 58). Another important purchase is that of an English armchair of the first half of the 16th century carved with linenfold panels and ornament of the renaissance style (Room 52). Among gifts should be specially noted a pair of richly carved chairs of the Queen Anne period, given by Sir Paul Makins, Bart. (Room 58). Of much interest to visitors, further, will be the Powell Collection of dolls and dolls' furniture (Room 57), presented by Mr. Harry J. Powell, consisting of numerous costume dolls dressed by members of the donor's family between 1754 and 1853, with an interesting collection of models of contemporary furniture and specimens of Leeds pottery.

**THE EXAMINATIONS.****Increase of Fees.**

Attention is drawn to the following increases in the fees for admission to the R.I.B.A. Examinations:—

Preliminary: Fee increased from £3 3s. to £4 4s.  
Intermediate: Fee increased from £4 4s. to £5 5s.  
Final: Fee increased from £5 5s. to £6 6s.  
Special Final: Fee increased from £7 7s. to £10 10s.

**ALLIED SOCIETIES.****Birmingham Architectural Association.**

The first meeting of the Session of the Birmingham Architectural Association was inaugurated by a dinner, which was held at the Midland Hotel, Birmingham, on Friday, 5th November. The President, Mr. H. T. Buckland [F.], took the chair, and about 45 members were present. Dinner was followed by the annual presidential address, and a smoking concert.

Mr. Buckland in his address said he thought it the one occasion during the session when an opportunity was afforded him to review the work of the past, and to draw

attention to some of the matters which would be likely to engage the Council and members during the coming session. It was a source of gratification, he said, to know that the financial affairs of the Association were in a satisfactory condition, and that the present membership of 214 was greater than that of any other Allied Society, with the exception of Manchester. The School of Architecture in Birmingham now had 22 students, a far larger number than ever before, and he thought they might rest assured that, under the highly efficient directorship of Mr. Bidlake, the standard of architectural design in the Midlands would be maintained. One of the matters to which the Council's activities would be directed during this session, was the revision of their Bye Laws, which were in many respects inconsistent. Birmingham had been honoured by the Royal Institute of British Architects, in that it had elected him, as President of the Birmingham Association, to serve upon the new "Unification Committee" and also the "Contracts Committee." So far no meetings of the former had been called, but with the coming of the new session its activities would probably commence. Upon the latter committee had fallen the labour, during the past year, of revising the Institute Form of Contract. The old form was one which was endorsed and agreed to by the Master Builders, but early in this year the Institute was notified that they were no longer prepared to abide by it, and since then a document had been issued by the National Federation of Building Trades Employers of Great Britain and Ireland, which was described as the National Building Code for England and Wales, and embodied regulations for entering into and carrying out contracts for building works. The document also contained General Conditions of Contract, and Form of Contract. Mr. Buckland expressed the hope that all architects would regard it as their duty carefully to study the Institute Form of Contract and compare it with the Builders' Code.

During the past session the energy of the Birmingham Architectural Association has been largely directed to setting its house in order, after the period of disorganisation due to the war. The very great need for unification and consolidation induced the Association to issue a special appeal to all architects, within its province, who were not members, to apply for election. As a result 50 applications were received, and 40 new members and 10 associates were duly elected. Thus the ranks of the association have been materially augmented, and its sphere of influence and usefulness strengthened. It also testifies how emphatically in favour of Registration the Midland architects are.

## MINUTES. II.

At the Second General Meeting (Ordinary) of the Session 1920-21, held Monday 15th November 1920, at 8 p.m., Present: Mr. Walter Cave, *Vice-President*, in the Chair, 39 Fellows (including 12 members of the Council), 33 Associates (including 2 members of the Council), 6 Licentiates, and numerous visitors: The minutes of the meeting held 1st November were taken as read, and signed as correct.

The following Associates attending for the first time since their election were formally admitted by the Chairman:—Clifford W. Craske, Garnet Reginald Cottingham, and Herbert Stanley Stephens.

The Chairman announced the names of the authors of the premiated designs in the competition for the Institute War Memorial.

A Paper on THE LIBRARY AND COLLECTIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS was read by Mr. Rudolf Dircks, Librarian R.I.B.A., and illustrated by lantern slides.\*

\* The Paper, with illustrations, will be published in the next issue of the JOURNAL.

A discussion ensued, and on the motion of Dr. A. E. Cowley, Bodley's Librarian, seconded by Sir C. Hercules Read, Keeper of British and Medieval Antiquities and Ethnography, British Museum, a vote of thanks was passed to Mr. Dircks by acclamation, and was briefly responded to.

The proceedings closed at 10 p.m.

## Election of Members, 3rd January, 1921.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 13th December, 1920:—

### AS FELLOWS (59).

- CLARKE: JOHN DANIEL [A. 1903], 25 Hyde Gardens, Eastbourne; Danns, Willingdon, Sussex.  
 CONSTANTINE: HARRY COURTENAY [A. 1909], 82 Mortimer Street, W.1; "Meadowside," Pinner, Middlesex.  
 COUCH: WILLIAM EDWARD [A. 1903], 82 Victoria Street, Westminster, S.W.1; 97 Ditchling Road, Brighton.  
 DAWSON: MATTHEW JAMES [A. 1907], 9 New Square, Lincoln's Inn; 15 St. Peter's Square, Hammersmith.  
 FULTON: JAMES BLACK [A. 1906], The Glasgow School of Architecture, 167 Renfrew Street, Glasgow.  
 GAGE: CHARLES HENRY [A. 1901], 22 Conduit Street, W.1; 2 Cherry Orchard, Staines.  
 HIOENS: FREDERICK ROBERT [A. 1899], New County Hall; 188A Adelaide Road, St. John's Wood, N.W.3.  
 HOLDEN: CHARLES HENRY [A. 1906], 28 Woburn Place, W.C.; Harmer Green, Welwyn, Herts.  
 KENNARD: JOHN HAROLD [A. 1910], 12 Gray's Inn Square, W.C.1; Rosemarie, Chesham Bois, Bucks.  
 KEYS: PERCY HUBERT [A. 1907], Architect, New Government Buildings, Singapore.  
 LONG: CHARLES WILLIAM [A. 1911], 24 Bloomsbury Square, W.C.; 4 Trumpington Street, Cambridge.  
 MANSFIELD: LESLIE [A. 1911], 33 St. James's Square, W. 75 Earl's Court Road, W.8.  
 PIERCE: ROBERT, A.R.C.A. [A. 1909], Bank Chambers, Bangor St. and Bron-y-Maen, North Rd., Carnarvon.  
 STEWARDSON: ROBERT ERNEST [A. 1904], 22 Yuen Ming Yuen Road, Shanghai.  
 TRAQUAIR: RAMSEY [A. 1900], Professor of Architecture, McGill University, Montreal.  
 WARREN: PERCY FRANCIS [A. 1908], 74 Hendford, Yeovil; Rydalmount, Yeovil.  
 WILLS: JOHN BERTRAM [A. 1909], 15 Orchard Street, Bristol; 15 Berkeley Square, Clifton, Bristol.

And the following Licentiates who have passed the qualifying examination:—

- ALEXANDER: SAMUEL GRANT, M.B.E., J.P., 17 Queen's Gate, Inverness; Willow Bank, Inverness.  
 ARTHUR: JOHN MAURICE, C.M.G., D.S.O., 4 Graham Street, Airdrie; Glentore, Airdrie.  
 BENTLEY: ARTHUR FRED COLLINS, Dial House, Squirrels Heath, Essex.  
 BLAKEY: RICHARD PALIN, Provincial Architect, Edmonton, Alberta, Canada.  
 BOSWELL: GEORGE ARTHUR, 256 West George Street, Glasgow; White House, Milliken, Renfrewshire.  
 BROADBENT: FRED, Education Offices, Leeds; Aberdeen House, Armley, Leeds.  
 BROWN: WILLIAM, 4 Clyde Street, Motherwell; Skellyton, Larkhall, Lanarkshire.  
 BUNCH: ARTHUR CHARLES, The Castle, Winchester; 48 Hatherley Road, Winchester.  
 CRAIGIE: JAMES HOEY, 212 St. Vincent Street, Glasgow; 42 Riverside Road, Newlands, Glasgow.  
 DAVIDGE-PITTS: HENRY, D.R.C. Chambers, Mossel Bay, S. Africa.

- DAVY : CLIFTON ROBERT, The Outer Temple, 222 Strand, W.C.2; Wellhouse, Ruislip, Middlesex.
- DUNN : JOHN GLEN, 122 Main Street, Cambuslang, Scotland.
- DUSSAULT : LEONARD LOUIS, 39 Newhall Street, Birmingham.
- EKINS : LEONARD GRAY, 99 Leman Street, E.1; Dalkeith, Station Road, Harrow-on-the-Hill.
- FERMAUD : EDMUND AUGUSTE, 8 Buckingham Palace Road, S.W.1.
- FLOYD : FRANCIS HAYWARD, The Market Place, Newbury, Berks; Frilsham Rectory, Newbury, Berks.
- FORSTER : JOSEPH, County Architect, Cumberland; Kirkandrews House, Kirkandrews-on-Eden, Carlisle.
- GARDNER : HARRY RICHARD, Reigate Road, Leatherhead, Surrey.
- GOODRHAM : HENRY ROBERT, 6 King's Bench Walk, Temple; 96 Osbaldeston Road, Stoke Newington.
- GRAHAM : PATRICK HAMILTON, 21 Bolton Street, Wellington, New Zealand.
- GURNEY : ARTHUR EDWARD, 65 Alexandra Park Road, N.10.
- HARBON : GEORGE DUDLEY, 34 George Street, Hull.
- HASLOCK : WILLIAM EDWIN, 143 Albert Road, Middlesbrough-on-Tees.
- HOLMAN : GEORGE EDWARD, Lieut.-Col., 6 King's Bench Walk, Temple, E.C.4; Woodside, Buckhurst Hill.
- HYAMS : HENRY, 6 Waterloo Road, S.E.1.
- JACKSON : THOMAS GORDON, 13 South Square, Gray's Inn, W.C.1; 33 Bath Road, Chiswick, W.4.
- JEFF : SYDNEY, 25 Sackville Street, Piccadilly, W.; Upper Woodcote, Purley, Surrey.
- MORGAN : CECIL HERBERT, Struan Lodge, Darjeeling, Bengal, India.
- NEIL : HAMILTON, 157 St. Vincent Street, Glasgow; Gateside, Renfrew Road, Paisley.
- PALMER : FREDERICK CHARLES RICHARD, 15 Bishopsgate, E.C.2; 3 Castello Avenue, Putney, S.W.15.
- PEACOCK : THOMAS REID, 81 St. Peter Street, Quebec, Canada.
- PETTER : JOHN, 74 Hendford, Yeovil; The Grange, Yeovil.
- REYNOLDS : EDWIN FRANCIS, King's Court, 117 Colmore Row, Birmingham.
- SAUNDERS : JOHN THOMAS, 1A Linden Gardens, Bayswater, W.2.
- SHEPPARD : JOHN MORTIMER, P.A.S.I., 39 Bloomsbury Sq., W.C.1; 156 Adelaide Rd., South Hampstead.
- SIDWELL : HENRY THOMAS, Rochford Rural District Council, Rayleigh, and Gondola Villa, Rayleigh.
- SMISTER : ERNEST, 29 Queen Street, Oldham; 194 Cop-pice Street, Oldham.
- SINCLAIR : COLIN, M.A., F.S.A. [Scot.], 245 St. Vincent Street, and 35 Clifford Street, Bellahouston, Glasgow.
- SPINK : HERBERT, 52 High Street, Windsor; "Broadwater," Wraybury, Bucks.
- WALKER : WILLIAM, 81 North Street, St. Andrews.
- WHITEBURN : HENRY ALFRED, 22 Surrey Street, W.C.; 12 Broadway, Woking; Elm Croft, Woking, Surrey.
- WINDSOR : FRANK, 40 Coombe Road, Croydon.
- AS ASSOCIATES (72).
- ADAMS : WALTER ALWYN COLE [S. 1912, Special War Exemption], 23 Throgmorton Street, E.C.
- BARNETT : PERCY WILLIAM [Special War Examination], 64 Effingham Road, Hornsey, N.8.
- BETTS : ALBERT WILLIAM [Special War Examination], 333 Nottingham Road, Old Basford, Nottingham.
- BLADON : CHARLES ARTHUR [Special War Examination], 17 Oxford Road, Liscard, Cheshire.
- BRAMWELL : JAMES STONEMAN [Special War Examination], Royal Insurance Buildings, 9 North John Street, Liverpool.
- BRYETT : AUGUSTUS [Special War Examination], 43 Galveston Road, East Putney, S.W.15.
- CATON : WILLIAM COOPER [Special War Examination], 6 Waterloo Street, Hove, Sussex.
- CHERRY : STANLEY VICKERSTAFF [Special War Examination], 65 The Wells Road, Nottingham.
- CLIFTON : EDWARD NOEL [Special War Examination], 7 East India Avenue, Leadenhall Street, E.C.
- CONNAL : HAROLD JOHN [Special War Examination], 55 Wilfred Street, Derby.
- CRAIG : WILLIAM HUGHSTON [Special War Examination], Detmold Chambers, 237 Collins Street, Melbourne, Australia.
- DALE : FREDERIC CHARLES COWDEROI [Special Final Examination], 34 Bedford Square, W.C.1.
- DAVIDSON : GERALD, B.A. [S. 1919, Special War Exemption], The Beach House, Hoylake, Cheshire.
- DEMPSTER : JOHN AUSTIN [Special War Examination], c/o Hucklebridge, 37 Pandora Road, West Hampstead, N.W.6.
- DOLL : MORDAUNT HENRY CASPERS, M.A. (Cantab.) [Special War Examination], 5 Southampton Street, Bloomsbury, W.C.1.
- ELSWORTH : WILLIAM [Special War Examination], 68 Romer Road, Fairfield, Liverpool.
- EMBERTON : JOSEPH [Special War Examination], c/o Sir John J. Burnet, R.S.A., 1 Montague Place, W.C.1.
- EVANS : ERIC EWART [Special War Examination], 30 Park Road South, Cloughton, Cheshire.
- FEIRN : JOHN LAURENCE [Special War Examination], Windermere, Westmoreland.
- FORGIE : ALEXANDER GARDEN [Special War Examination], 33 Summerside Place, Leith.
- FOWLER : CYRIL WILLIAM [Special War Examination], 14 The Vale, Golders Green, N.W.2.
- FRANCIS : BERNARD THOMAS [Final Examination], 32 Willa Street, Upper Dale Road, Derby.
- FRITCHLEY : GEORGE BOWEN [Special War Examination], 52 Alexandra Road, Croydon.
- GODFREY : FREDERICK WILLIAM [Special War Examination], 695 Fulham Road, S.W.6.
- GOLDING : WILLIAM ARTHUR [Special War Examination], St. Albans Grove, Musgrave Road, Durban, Natal.
- GREGORY : WILLIAM JOHN HENRY [Special War Examination], 14 Russell Road, Sefton Park, Liverpool.
- HALFHIDE : FREDERIC WILLIAM [Special War Examination], 48 Thrale Road, Streatham, S.W.16.
- HALL : GEORGE LANGLEY DESMOND [Special War Examination], 1 Victoria Street, Westminster, S.W.1.
- HAMLIN : WILLIAM HENRY [Special War Examination], 62 Roxborough Road, Harrow, Middlesex.
- HARRIS : FRANK CHAMBERS [Special War Exam.], c/o New Zealand High Commissioner, 415 Strand, W.C.
- HARRIS : LESLIE YOUNGMAN [S. 1911, Special War Exemption], Clinton Terrace, The Park, Nottingham.
- HILL : GEOFFREY WALKER [S. 1912, Special War Exemption], Daw Cross, Pannal, near Harrogate.
- HOWARD : CHARLES VINCENT [Special War Examination], c/o Bank of New South Wales, 29 Threadneedle Street, E.C.
- JONES : ROBERT DAVID [Special War Examination], Min-y-don, Borth-y-gest, Portmadoc, N. Wales.
- LANGRISH-TOYE : FREDERICK CHARLES [S. 1912, Special War Exemption], 17 Woodside Road, Wood Green, N.22.
- LAWRIE : WILLIAM GRINDLAY [Special War Examination], "Toronto," Martin Street, Crow's Nest, North Sydney, N.S.W.
- LAWS : HORACE HERBERT [Special War Examination], 31 The Avenue, West Ealing, W.13.
- LAWSON : PHILIP HUGH [Special War Examination], 6 Shavington Avenue, Chester.
- LEWIS : HORACE MERSHAM [Special War Examination], The Pollards, Wokingham.
- LEWIS : WILLIAM JOHN [S. 1911, Special War Exemption], 12 Toronto Road, Ilford, Essex.

- LOVEDAY: WILLIAM TAYLOR [Special War Examination], 28 Albert Street, Rugby.
- LOW: SIMPSON [Special War Examination], Woodlea, Dyce, Aberdeenshire.
- MCCALLUM: MALCOLM SINCLAIR [S. 1913, Special War Exemption], The Lodge, Cullen, Banffshire.
- MACFARLANE: GEORGE GORDON, B.Sc., M.C. [Special War Examination], 5 John Street, Bedford Row, W.C.1.
- MACKINTOSH: WILLIAM [Special War Examination], 20 Willoughby Road, Hampstead, N.W.3.
- MARR: EDMUND TOWNLEY [Special War Examination], c/o Sir John J. Burnet, 1 Montague Place, W.C.1.
- MARTINDALE: CHRISTOPHER JAMES FAWCETT [Special War Exam.], City Engineer's Office, 36 Fisher St. Carlisle.
- MITCHELL: ANDREW M. M. [S. 1912, Special War Exemption], 4 Sherrard Road, Forest Gate, E.7.
- MOERDIJK: GERARD LEENDERT PIETER [Final Examination], Box 6,614, Johannesburg, S. Africa.
- NEWRIK: FREDERICK HUBERT [Special War Examination], 15 Grange Terrace, Sunderland.
- NORBURN: GEORGE BERTRAM EDWARD [Special War Examination], Maltman's Hill House, Smarden, Kent.
- PATON: ARCHIBALD GILCHRIST [S. 1920, Special War Exemption], 44 Apsley Street, Partick, W. Glasgow.
- PEARCE: OSWALD DUNCAN [Special War Examination], 8 Highbury Hill, N.5.
- PETERS: THOMAS JAMES [Special War Examination], 14 Hartington Street, Newcastle-on-Tyne.
- PITE: ROBERT WILLIAM [Special War Examination], 13 Elm Grove Road, Ealing, W.5.
- REID: HERBERT HENRY [Special War Examination], "Auchengyle," 16 Burnett Place, Aberdeen.
- ROSS: WILLIAM ALEXANDER [Special War Examination], 15 Felix Avenue, Crouch End, N.8.
- ROUSE: EDWARD HENRY [Special Final Examination], Hankow, China.
- RUDMAN: WALTER, M.C. [Special War Examination], 53 St. Mary's Street, Chippenham, Wilts.
- SHATTOCK: LAWRENCE HENRY [Final Examination], 4 Crescent Road, Wimbeldon, S.W.19.
- SPENCE: WM. NEEDHAM [S. 1914, Special War Exemption], "Lithgow," Oakley Rd., Ranelagh, Co. Dublin.
- STEPHENS: PHILOMORUS EDWIN [Special War Examination], 46 Chapel Street, Penzance.
- STEVENS: FREDERICK JOHN [S. 1912, Special War Exemption], School House, Wellclose Square, E.1.
- SUNTER: MICHAEL CALVERT [Final Examination], 15 Holland Road, Chorlton-cum-Hardy, Manchester.
- SYNNOT: RAYMOND, M.C. [Special War Examination], Australasian Pioneers' Club, Sydney, Australia.
- THOMAS: EDWARD JOHN [S. 1910, Special War Exemption], Brynhenlog, Hengoed, near Cardiff.
- VERGETTE: ROBERT GEORGE [Special War Examination], 7 Walter Road, Swansea.
- WATSON: HAROLD [Special War Examination], Newall Carr, Otley, Yorks.
- WELSH: STEPHEN [Special War Examination], 54 Yeaman Street, Forfar, Scotland.
- WHARF: HENRY FRANCIS [Special War Examination], 106 Coltman Street, Hull.
- WILSON: PERCY [Special War Examination], "Sparlands," Argyle Road, Southport, Lancs.
- WINDER: RICHARD HENRY, M.A. [S. 1920, Special War Exemption], 254 Waterloo Street, Oldham.

#### AS HONORARY FELLOW.

CRAWFORD AND BALCARRES, THE RIGHT HON. THE EARL OF, F.S.A., 7 Audley Square, W.

#### AS HONORARY ASSOCIATE.

CRESWELL: KEPPEL ARCHIBALD CAMERON, M.R.A.S., Inspector of Ancient Monuments, Palestine, c/o Military Governor, Jerusalem; and 12 Regent's Park Road, London, N.W.

## NOTICES.

THE THIRD GENERAL MEETING (BUSINESS) of the Session 1920-21 will be held MONDAY, 29th NOVEMBER, 1920, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held 15th November, 1920; formally to admit members attending for the first time since their election.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL for 25th September (pp. 483-84) and 6th November (pp. 23-24).

#### Special Notices for the Business Meeting, 29th November.

The CHAIRMAN, on behalf of the Council, to move, in accordance with the recommendations of the Competitions Committee, that the following provisions be embodied as essential conditions in the "Regulations of the Royal Institute of British Architects for Architectural Competitions"—viz.:

(D) The premiums shall be based on the estimated cost of the work, and the total amount of such premiums shall not be less than—

- 1 per cent. for the first £50,000;
- $\frac{1}{2}$  per cent. for the next £100,000;
- $\frac{1}{4}$  per cent. for the remainder.

In the case of works costing less than £10,000 a higher rate shall be adopted.

In no case shall the first premium exceed half the total amount of the premiums offered.

(H) All Conditions by Corporate Bodies shall be under seal.

[NOTE.—Should the proposed conditions be approved the present Regulations (D), (E) and (F) will become respectively (E), (F) and (G).]

The CHAIRMAN on behalf of the Council, to move that the Revised Scales of Fees payable to Architects and Quantity Surveyors in connection with State-aided Housing Schemes, as set out in the Ministry of Health's General Housing Memorandum No. 31, be incorporated in the "Scale of Professional Charges" in substitution for the existing Clause 9.

MR. SYDNEY PERKS, F.S.A. [F.], to put the following question to the Chairman: "Are the Ministry of Health bound by their Memorandum No. 31, and will they refuse to sanction the remuneration of Architects and Quantity Surveyors at a lower rate than that scale?"

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ASSOCIATE (32) at present in Toronto is desirous of position as Assistant in London or Southern County office. Six years' London experience: four years' experience in store, factory and domestic work in best Canadian offices.—"Box 276," The Secretary R.I.B.A.

Partnership required by Officer, Royal Engineers, about to be demobilised. London or provinces. Prior to war had practice in Liverpool and Isle of Man.—Address Box 110, Secretary, R.I.B.A., 9, Conduit Street.

Architect (Member R.I.B.A.), of exceptional experience and qualification is desirous of resuming practice, and seeks partnership in an office with good prospects, or would consider position with a view to an early partnership.—Address Box 180, Secretary R.I.B.A., 9, Conduit Street, W.

Architect (39), A.R.I.B.A., in practice in London three years previous to the War and since demobilization in January 1919, is desirous of obtaining a partnership with a Member of the Institute (London or Provinces). Served articles with late member and President R.I.B.A. and as assistant in another office previous to commencing practice in London. Address Box 1811, c/o Secretary R.I.B.A., 9, Conduit Street.



